A THEORETICAL ANALYSIS OF THE
SYMPHONIES OF AARON COPLAND

BY

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A DISSERTATION PRESENTED TO THE GRADUATE SCHOOL OF
THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

UNIVERSITY OF FLORIDA

1984

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Abstract of Dissertation Presented to the
Graduate School of the University of Florida
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April, 1984

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The primary purpose of this study is to provide a
theoretical analysis of the symphonies of Aaron Copland.
The symphonies analyzed are the *Dance Symphony*, *First
Symphony*, *Second Symphony (Short Symphony)*, and the *Third
Symphony*. The study investigates each symphony with regard
to thematic material, tonality, formal design, rhythm, and
orchestration. A comparison of these elements concentrates
on the differences and similarities among the symphonies,
and the importance of their construction in the development
of Copland's technique and style. His technique and style
are significant examples of twentieth-century musical pract-
ice, and are, therefore, relevant in teaching twentieth-
century music. The study examines the usefulness of the

symphonies as exemplars in the teaching of higher level music theory courses and the value of the symphonies to a young composer.

Based on the analysis, the researcher found that a majority of Copland's melodies are diatonic and do not span more than an octave. The composer also uses polyharmonies, polytonality, and clusters. In constructing chords, Copland sometimes omits tones. There is also an abundant use of counterpoint throughout the symphonies. With regard to rhythm, the composer employs such devices as syncopation, frequent changes of meter, asymmetrical rhythms, ostinatos, and polyrhythm. The form of each movement is usually based on some traditional design, and all the symphonies adhere to the cyclic principle of structural design. Copland's transparent texture can be attributed to the soloistic treatment of instruments, incomplete chord structure, rare doubling, and the consistent use of intervals of a fourth, fifth, and octave for a harmonic background.

The author recommends that the symphonies be used in music curricula of higher education dealing with harmony, form and analysis, composition, counterpoint, and orchestration as examples of twentieth-century stylistic practice.

CHAPTER I
INTRODUCTION

Statement of the Problem

The major purpose of this study is to provide a theoretical analysis of the symphonies of Aaron Copland. In the analysis, the study investigates tonality, thematic material, formal design, rhythm, and orchestration. A comparison of these elements is made to show the characteristics of each symphony and the stylistic traits that are common to all. The devices derived from jazz idioms are also examined in the analysis. Throughout the dissertation, there is an attempt to answer the following questions:

1. What relevance do the symphonies have in the teaching of higher level music theory courses?

2. How can the study of these symphonies be helpful to a young composer?

3. What does an analysis of these symphonies reveal about Copland's technique of composing for the orchestral medium?

4. What are the similarities and differences among the symphonies?

Finally, this study can serve as a model for analyzing other compositions from this period.

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Need for the Study

Aaron Copland has been called the "Dean of American Composers."[1] He has written many compositions, several of which have been analyzed and others which have been overlooked. His large works, including his symphonies, fall into the latter category. Such large works by a major composer should be analyzed to determine the structural make-up of his symphonic form. The analysis may not only provide exemplars for the teaching of higher level music theory courses, but can also be useful in teaching twentieth-century compositional techniques to young composers.

Limitations

The present dissertation is subject to the following limitations:

1. The works by Copland that are analyzed are the *Dance Symphony, First Symphony, Second Symphony (Short Symphony), and the Third Symphony.*

2. There is no attempt to supplement extant biographical material on Copland.

3. No judgment is made concerning the relative merits of these works.

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[1]Harriett Johnson, "Aaron Copland: Dean of American Composers," *International Musician*, LXXV (July, 1976), p. 6.

Methodology

The following procedure was used in the collection and analysis of data.

Data Sources

The printed scores of the symphonies were the primary sources of data. The *Dance Symphony* (1925) and the *First Symphony* (1928) were first published by Arrow Music Press (originally Cos Cob Press). The *Short Symphony* (1933) and the *Third Symphony* (1946) were published by Boosey and Hawkes. Another primary source is a personal interview with Aaron Copland on July 15, 1981.

Secondary sources include books written by Julia Smith and Arthur Berger. *Aaron Copland: His Work and Contribution to American Music* was written by Julia Smith and published by E. P. Dutton and Company, Inc., in 1955. Berger's book, entitled *Aaron Copland*, was first published by Greenwood Press in 1977.

A majority of the articles that are used in this study were written by Copland and published in the journals *Modern Music* and *Tempo*. Other critical works, as well as books written by the composer, were also utilized in the analysis.

Collection of Data

The collection of data was accomplished by purchasing the scores of the symphonies from Boosey and Hawkes, current

publishers of Copland's music. For the purposes of this study, an interview was conducted with Aaron Copland to collect data pertaining to his symphonies and his teaching philosophy. A methodical search was also conducted through several magazines and journals, in particular, the journals *Modern Music* and *Tempo*. The books and other historical material were available in the University of Florida Music Library in Gainesville, Florida, and the Library of Congress, in Washington, D.C. The search for data was conducted from January, 1980, to July, 1981.

Analysis of Data

The symphonies are analyzed through the use of traditional and contemporary methods. These methods examine harmony, formal design, melodic structure, rhythm, and instrumentation. The data from the interview, books, and periodicals are analyzed to show the usefulness of these symphonies in the teaching of higher level music theory courses. The comparative analysis concentrates on the differences and similarities in the ways Copland has constructed his symphonies and the importance of this construction in the development of his particular technique and style. His technique and style are significant examples of twentieth-century musical practice and are, therefore, relevant in teaching twentieth-century music theory and

composition. Charts, diagrams, and musical examples are shown to aid in a greater understanding of the data.

Definition of Terms

For the purpose of this study, the following definitions were used:

Augmentation. A proportional increase in note value.

Canonic imitation. A restatement of a melody, theme, or motive in close succession in a contrapuntal texture.

Cluster. A chord that consists of two or more consecutive intervals of a second.

Col legno. A style of bowing which requires the performer to bounce the wooden stick of the violin bow against the strings.

Cuivré. An effect which is usually found in the French horn, but is common to all brass instruments. The term instructs the player to produce a forced and brassy tone.

Cyclic form. A format for a composition with several movements in which thematic material from the first movement is used in some or all of the movements, especially in the last movement.

Diminution. A proportional decrease in note value.

Fugato. A section or passage in fugal style which occurs in a composition.

Glissando. An effect which requires the performer to execute a scale passage in a rapid, sliding movement.

Inversion. The changing of a melody, theme, or motive so that each descending interval becomes the corresponding ascending interval and vice versa.

Jeté. An effect which is produced by throwing the upper third of the bow on the strings so that it will bounce a series of rapid notes on the down bow.

Neo-classic. A period in twentieth-century music which uses characteristics and stylistic traits from the seventeenth and eighteenth centuries.

Ostinato. A recurring rhythm-pitch figure which is repeated persistently in immediate succession.

Polyharmony. The combination of two or more chordal units simultaneously.

Polyrhythm. The simultaneous combination of two or more metric pulsations.

Polytonality. The combination of two or more key centers simultaneously.

Retrograde. A melody or theme written backward.

Sonata allegro design. A movement of a composition written in primarily three sections--exposition, development, and recapitulation. The exposition may be preceded by an introduction, and the recapitulation may be followed by a coda. The exposition consists of two contrasting themes. In the development section, the two themes are subject to various treatments, and in the recapitulation, the two themes are repeated.

Stretto. The imitation of a motive or phrase in close succession, with the repetition entering before the first statement is completed. *Stretto* is a device commonly associated with the fugue.

Sul ponticello. A style of bowing which requires the performer to bow close to the bridge.

Sul tasto. An effect which is produced by bowing slightly over the fingerboard.

Tonal center. The pitch level which serves as a gravitational pole or pitch focus for a section of a composition.

Organization of Chapters

Chapter II contains a review of significant literature related to Copland's musical output. The chapter also contains a review of his articles, books and essays, as well as other literary writings about Copland.

Chapters III, IV, V and VI are devoted to the analyses of his *First Symphony*, *Second Symphony*, *Third Symphony*, and *Dance Symphony*, respectively. These chapters examine each symphony by movements. There is also a brief section at the end of each chapter to summarize the important observations.

Chapter VII gives a synthesis of Aaron Copland's symphonic procedures. The chapter investigates similarities and differences in melodic, harmonic, rhythmic, and formal structure. The instrumentation and orchestration of each symphony are also taken into consideration in this chapter.

Chapter VIII shows the potential utility and importance of these symphonies as teaching instruments in higher level music theory courses, and the value of these symphonies to a young composer.

Chapter IX summarizes and gives conclusions on findings in relation to their implications in the teaching of theory and composition. Suggestions for additional research

are also supplied. A comprehensive bibliography is also included.

Excerpts from *Symphony No. 1*, *Symphony No. 2*, *Symphony No. 3*, and the *Dance Symphony* are reprinted by permission of Aaron Copland, copyright owner, and Boosey & Hawkes, Inc., sole licensees.

CHAPTER II
REVIEW OF RELATED LITERATURE

For the purposes of this study, the review of litera-
ture has been divided into four categories: books written
by Copland, articles written by Aaron Copland, books written
about Copland, and articles written about Copland. The
author believes that Copland's writings and viewpoints about
music are of the utmost importance in the analysis and
understanding of the composer's music.

Books Written by Aaron Copland

Music and Imagination consists of a set of presenta-
tions known as the Charles Eliot Norton Lectures given at
Harvard University during the academic year 1951-52.[1] All
the lectures carry the general theme of the role imagination
plays in the art of music. The book is divided into two
parts: Music and the Imaginative Mind, and Musical Imagina-
tion and the Contemporary Scene. The first part of the book
investigates the musical mind in the role of listener (audi-
ence), creator (composer), and interpreter (performer). The

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[1]Aaron Copland, *Music and Imagination* (Cambridge,
Massachusetts: Harvard University Press, 1952).

second part examines the recent innovations and the imaginative mind in Europe and America. Copland also examines the role and perception of the composer in Industrial America.

What to Listen for in Music was derived from a course of fifteen lectures that Copland gave at the New School for Social Research in New York City during the winter of 1936 and 1937. The author not only discusses how people listen and the importance of listening, but also states that the listener should "strive for a more active kind of listening."[2] To gain a deeper understanding of music, the composer believes that the listener should become more alert and aware of what to listen for in music. The importance of the interpreter, and the effect that he can have on the listener's comprehension and understanding of a composer's work are also examined. The book was written for the layman and not the professional musician. Because of this fact, Copland acknowledges that his book is restricted to matters which he feels clarify essential listening problems.

The New Music, as it is called in its revised edition, was titled in this manner to indicate that it is not just a reprint of the original edition.[3] The book highlights the main developments in music from the late nineteenth century

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[2] Aaron Copland, *What to Listen for in Music* (New York: McGraw-Hill Company, Inc., 1957), p. 23.

[3] Aaron Copland, *The New Music: 1900-1960* (New York: W. W. Norton and Company, 1965).

to the mid-twentieth century, and the composers who have played a significant role in this development. Ideas in this book are also the result of articles, radio talks, and lectures presented since 1927. Copland also gives a general overview of late nineteenth-century and early twentieth-century music.

Copland on Music contains articles written by Copland over a period of thirty years on music and musicians.[4] Most of these articles have already appeared in magazines and newspapers; thus, the purpose of this collection was to make them available in a collective volume which would summarize the composer's viewpoints on music.

Most of Copland's writings were the result of lectures and articles written by him over a period of years. In an interview with Copland, he explains that the lectures were a definite source of income. The composer says, "I could make more money in one afternoon by lecturing to 200 students than seeing each one of them individually."[5]

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[4] Aaron Copland, *Copland on Music* (New York: Da Capa Press, 1976).

[5] Statement by Aaron Copland, Composer, in a personal interview, Peekskill, New York, July 15, 1981.

Articles Written by Aaron Copland

Copland has written many articles, several of which appear in *Copland on Music*. Most of these articles are devoted to:

1. A particular composer's style of composition to aid in the understanding of his work.

2. American contemporary music.

3. Contemporary music.

For the purposes of this dissertation, only two of the articles written by Copland have a direct connection with his symphonic works. Both of these articles give his viewpoints concerning certain musical elements that are present in his music.

The first article, "Jazz Structure and Influences," published in 1927, gives a brief background of the history of jazz and its origin. According to Copland, the most important element of jazz is rhythm. He also states that early jazz consisted of a slow four quarter note bass line and is improved by accenting the feminine beats (two and four). Along with this combination, a new rhythmic element was introduced in the melody. Jazz, according to Copland,

"contains no syncopation; it is instead a rhythm of four quarter [notes] split into eight eighths [notes]."[6] Because of these two rhythms (in the bass and melody), whatever melody is used comes out "jazzy." These two independent rhythms became known as polyrhythm. In regard to poly-rhythms, Copland states, "the peculiar excitement they [polyrhythms] produce by clashing two definitely and regu-larly marked rhythms is unprecedented in occidental music."[7] Copland, therefore, acknowledges that "polyrhythm is the real contribution of jazz."[8]

In "On the Notation of Rhythms," published in 1944, the author states that our present-day system is inadequate to serve the needs of the performer, composer, and conductor. Notation of traditional rhythmic patterns is not the pro-blem. The trouble begins when trying to notate combinations of unequal units of twos and threes. Use of subterfuges by composers for keeping the strong beat away from the barline shows the deficiencies in our present-day system. Although rhythmic freedom seems to be a characteristic of western music, Copland feels that a more efficient system is needed

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[6]Aaron Copland, "Jazz Structure and Influence," *Modern Music*, IV (February, 1927), p. 11.

[7]Copland, "Jazz Structure," p. 13.

[8]Copland, "Jazz Structure," p. 13.

"to account for rhythmic subtleties that don't 'get across' to the interpreter in our old fashioned notational system."[9]

Books Written About Copland

There have been only two books written about Copland which pertain to his music. Since the purpose of this study is not to investigate existing biographical material, those books that are biographical have been omitted.

Aaron Copland: His Work and Contribution to American Music, by Julia Smith, may be the most comprehensive book yet written on Copland.[10] Smith has combined biographical information with a study of Copland's music and writings to show his contributions to American music. Separate chapters are given to his two most important teachers, Rubin Goldmark and Nadia Boulanger. Smith divided Copland's writing style into three distinct periods. Each section gives a brief history and a brief analysis of the works in that particular period. The periods are divided as indicated below:

French-Jazz Period (1924-1929)

Abstract Period (1929-1935)

American Folksong Period (1934-1955)

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[9]Aaron Copland, "On the Notation of Rhythms," *Modern Music*, XXI (May/June, 1944), p. 220.

[10]Julia Smith, *Aaron Copland: His Work and Contribution to American Music* (New York: E. P. Dutton and Company, Inc., 1955).

She also devotes a separate chapter to Copland's critical works. Smith says that her purpose was to trace Copland's development as an individual and as a composer because she felt that "his work was a reflection of his life."[11] Smith's book is limited in that it does not include any of Copland's compositions after 1955.

Aaron Copland, by Arthur Berger, published in 1953, has a wealth of information about Copland and his music.[12] The book is divided into two parts--The Man, and The Music. Part one, The Man, examines the composer's musical development and his relationship to American Music. Part two, The Music, concentrates on Copland's compositional technique, his use of folk music, jazz elements, and his method of chord building. Although brief and generalized, this study is the only one of its kind that investigates Copland's music through analysis. The analysis is a consolidated look at all of Copland's music--ballets, symphonies, film music, and piano works.

Neither of the two books offers any detailed analysis of the Copland symphonies. Usually the thematic material and formal design are the only musical elements discussed.

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[11]*Ibid*, p. 8.

[12]Arthur Berger, *Aaron Copland* (Westport, Connecticut: Greenwood Press Publishers, 1971).

Articles Written About Copland

A majority of these articles deal with Copland's music in general. Only four of these articles that the author has been able to locate deal with his symphonies directly. The articles in this section of the review of literature are divided into five subheadings--Jazz Elements, Folk Music, Second Symphony, Third Symphony, and The Music in General.

Jazz Elements

Fuller reveals that although Copland studied in France, his music assumed American traits through the infusion of the sound and rhythms of jazz.[13] Goldberg feels that Copland has managed to use jazz in its purest state. The use of double and triple rhythms and "their combination in the same instrumental line," fascinated Copland.[14] Goldberg also found that Copland's chief extension of the use of jazz has been a "deepening of its emotional range."[15] Gold reveals that Copland found the harmonic limitations of

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[13]Donald Fuller, "A Symphonist Goes to Folk Sources," *Musical America*, LXVIII (February, 1948), p. 256.

[14]Isaac Goldberg, "Aaron Copland and His Jazz," *American Mercury*, XXII (September, 1927), p. 64.

[15]*Ibid.*

progressive jazz are more free.[16] The composer described

jazz as having two moods: blues and fast rhythm movement.

In an interview with Copland, he states that he was

attracted to jazz:

> First because of the rhythm . . . it was
> fresh, different, lively, and exciting. Second,
> because it was recognized as a product of America.
> My desire to write music that could be recognized
> as American was in my mind in the twenties. I
> spent three years in Paris as a student and had
> become aware of the "Frenchness" of French music
> by the comparison of the "Germanness" of German
> music. So the jazz boys in America proved that
> they could write a music that the whole world
> could recognize as American, so I asked myself,
> "Why can't we do it in the field of so-called
> classical music?"[17]

In an interview with Don Gold, Copland says, "the wildness

of jazz attracts me--the mood stuff and the colorful stuff.

The let-loose quality is rarely found in 'serious' music."[18]

The main problem that the composer found with jazz was "a

lack of unity in expressive content, by failing to drive

home a unified idea."[19] The composer, however, is quoted in

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[16]Don Gold, "Aaron Copland: The Well-Known American
Composer Finds Virtues and Flaws in Jazz," *Down Beat*, XXV
(May 1, 1958), p. 25.

[17]Statement by Aaron Copland, composer, in a personal
interview, Peekskill, New York, July 15, 1981.

[18]Gold, pp. 39-40.

[19]Gold, p. 16.

the article as saying, "the two fields [contemporary classical music and jazz] will continue to borrow and perhaps eventually will overlap. But I don't feel that there ever will be one form."[20]

Folk Music

Burns found that Copland's desire to appeal to a larger audience led him to use folk themes in his music. In Burns' conclusions, she states that he uses both authentic folk material and "folklike" material of his own composition. Burns goes on to state that Copland developed his themes "instrumentally, durationally, and texturally."[21]

Short Symphony

Redlich believes that the octave-transpositions in the opening bars of the theme contribute to the tonal *ambitus*.[22] The narrow intervallic range of the themes in all three movements lends itself to ostinato treatment. The second

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[20]*Ibid.*

[21]Mary T. Burns, "An Analysis of Selected Folk-Style Themes in the Music of Bedrich Smetana and Aaron Copland," *American Music Teacher*, XXV (November/December, 1975), p. 10.

[22]*Ambitus* is a Latin word meaning compass or range. Redlich refers to the fact that the tonal compass or range of the opening theme is increased through octave-transpositions.

movement is derived from the "malaguena" motif of a descending fourth, while the third movement is built around a variety of "rhythmical metamorphoses."[23]

Evans' analysis of the *Short Symphony* shows that the first movement is filled with short jagged motifs. The motifs are characterized by "not only modified intervals and octave-transposition but also interpolated notes usually completing arpeggio patterns."[24] The second movement centers around an F tonality with a very free rhythmic motion. He goes on to state that the last movement has a bi-tonal relationship.[25]

Third Symphony

Crankshaw says that the tonality in Copland's *Third Symphony* is strongly emphasized. The tonal centers of E major and F major are used throughout the four movements. The author reveals that the composer uses rhythm and orchestral timbres to function as color.[26]

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[23]H. F. Redlich, "Music from the American Continent," *Music Review*, XIX (August, 1958), p. 258.

[24]Peter Evans, "The Thematic Technique of Copland's Recent Works," *Tempo*, LI (Spring/Summer, 1959), p. 4.

[25]*Ibid.*

[26]Geoffrey Crankshaw, "Aaron Copland," *Chesterian*, XXXII (Spring, 1958), pp. 100-101.

In Berger's analysis of Copland's *Third Symphony*, he shows that the first movement contains three themes which are essentially diatonic. The second movement is a *scherzo* and is traditional in form. The third movement is slow in character and built around a theme that has the elements of a hymn tune. Copland's *Fanfare for the Common Man* is also quoted in this symphony.[27]

The Music in General

Thomson found that Copland's music is "American in rhythm, Jewish in melody, eclectic in all the rest."[28] The emotional origin is religious, and tension is created by the orchestration, which places various instruments into their extreme high registers. Because of this characteristic, "the instrumentation is designed to impress, to overpower, to terrify, not to sing."[29] His observations also reveal that Copland's melodies are "predominantly minor" and chromaticism is used as ornamentation rather than modulation. He describes Copland's music as "coloristic . . . [with] harmonic and instrumental elements rather than melodic devices."[30] Thomson states that Copland's music is not

[27]Arthur Berger, "The Third Symphony of Aaron Copland," *Tempo*, IX (Autumn, 1948), pp. 22-25.

[28]Virgil Thomson, "American Composers: Aaron Copland," *Modern Music*, IX (January/February, 1932), p. 67.

[29]*Ibid.*

[30]*Ibid.*

polyphonic. His most common contrapuntal device is a "form of a canon at the octave or unison, everybody doing the same thing at a different moment."[31] Thomson says, "this is counterpoint but not polyphony."[32]

Berger suggests that Copland's greatest musical contribution may be the matter of chord spacing. In addition, some of his harmonies contain tones that are not part of the diatonic scale.[33]

Salas characterized the music of Copland's later period as having an increased use of open harmonies, rhythmic asymmetry, and a gradual separation from chromaticism. Polytonalism, says Salas, is created by small thematic phrases built upon triads which disregard traditional harmonic meaning.[34]

All of these articles point to the fact that Copland's music has a distinctive sound. One of the purposes of this study is to describe the musical elements in the symphonies which contribute to this result.

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[31]*Ibid.*, p. 68.

[32]*Ibid.*, p. 68. The author of this study disagrees strongly with this last statement, because a canon is a contrapuntal device with two or more voices, which can be described as polyphony.

[33]Arthur Berger, "The Music of Aaron Copland," *Musical Quarterly*, XXXI (October, 1945), p. 438.

[34]Juan O. Salas, "Aaron Copland: A New York Composer," *Tempo*, IX (Autumn, 1948), pp. 8-16.

CHAPTER III
DANCE SYMPHONY

The *Dance Symphony* was derived from the ballet, *Grogh*.
The symphony was one of the winners of the RCA Victor Award.
The first performance took place on April 15, 1931, at the
Academy of Music, in Philadelphia. It was performed by the
Philadelphia Orchestra, under the direction of Leopold
Stokowski, in a concert held for the benefit of the
unemployed musicians of Philadelphia.[1]

Regarding the work, Smith quotes the *Philadelphia
Inquirer*:

> The "Jazz" or "Dance" Symphony of Copland
> promptly proved popular and established itself
> as modern music of interest and individuality.
> It has substantial musical structure, with
> considerable diversity of material, and re-
> sourcefulness in treatment. The work is orig-
> inal and unusual in effect and distinctly
> evocative in atmosphere.[2]

Through the analysis, the author of this dissertation
discovered that the *Dance Symphony* closely resembles the

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[1]Julia Smith, *Aaron Copland: His Work and Contribution
to American Music* (New York: E. P. Dutton and Company,
Inc., 1955), pp. 133-134.

[2]*Ibid.*, p. 134.

programmatic symphony. The program symphony is a nineteenth century composition based on an extra-musical idea. There are three reasons why the author characterizes this symphony as a program symphony:

1. The *Dance Symphony* is a large symphonic work in three movements.

2. The *Dance Symphony* is based on an extra-musical idea which is a character named Grogh.

3. Each movement of the Symphony has its own title.

The first movement is entitled, "Dance of the Adolescent," the second movement is entitled, "Dance of a Young Girl Who Moves as if in a Dream," and the third movement is entitled, "Dance of Mockery." The entire symphony is based on a character named Grogh. Grogh is a character that Copland and Harold Clurman devised, and around whom they invented a scenario in which magicians, vampires and dead bodies all participate. *Grogh* is the title of a ballet from which the symphony was taken. The ideas from the ballet are carried over into the symphony. For instance, Copland states that the introduction "sets the scene for Grogh's domain" (Dance of the Adolescent), and the last movement (Dance of Mockery) is where "Grogh is taunted by his victims and servitors."[3]

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[3]Statement by Aaron Copland, composer, in an interview with Phillip Ramey at the Connaught Hotel in London. The interview took place on October 3,1967, after Aaron Copland

In addition, the polyrhythms used in the last movement represent the dancing of the dead bodies. Copland states:

> Grogh-like pronouncements appear in the trumpets and trombones, and then all hell breaks loose. A sudden pause terminates the almost hysterical climax while Grogh's commanding motto from the opening movement erupts into shrieking trills--and collapses.[4]

The author of this study contends that through these descriptive statements, Copland has led the reader to believe there is a direct correlation between what happens in the music and the events surrounding Grogh's death. The result is a symphonic work in several movements with descriptive titles for each movement. The final conclusion is that the *Dance Symphony* is a program symphony adhering to the cyclic principle of formal design.

The performance time for this symphony is twenty minutes.

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had finished recording his *Dance Symphony* with the London Symphony Orchestra. Aaron Copland, *Copland Conducts Copland*, conducted by Aaron Copland, London Symphony Orchestra, Columbia Records, MS 7223 (jacket notes).

[4]*Ibid.*

First Movement

The first movement closely resembles the *sonata-allegro* design. There are two contrasting themes that return in the recapitulation, but not in the order in which they are traditionally found. There is also an introduction with a very short development section. The tonal levels of this movement are not consistent, however, with the classical *sonata-allegro* format.
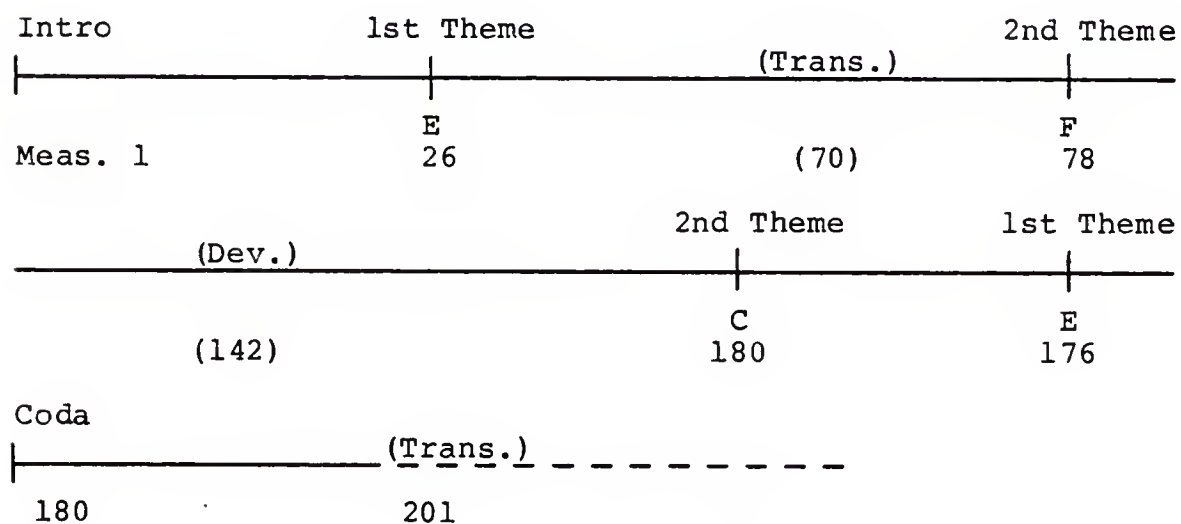
Figure 3.1. Tonal Levels of the First Movement

The introduction, marked *Lento* (♩ = 48), uses a motive with the minor third as the characteristic interval, and is played by the trumpets.

Figure 3.2. Page 1, measures 1-2

In measures three and four, the motive is heard again, but this time, in a slightly different rhythm pattern.

Figure 3.3. Page 1, measures 3-4

The motive is used throughout the introduction which ends in measure twenty-five. At measure twenty-six, the tempo changes to *Molto allegro* (♩ = 96). The first theme is played for the first time by the bassoon:

Figure 3.4. Page 5, measures 27-36

The theme is played again beginning in measure forty-four, and ending in measure sixty-three by the clarinet. The clarinet plays the theme in a slightly different form; however, the "dance-like" character is unchanged.

Figure 3.5. Pages 6-8, measures 44-52

The first theme, played by the bassoon, returns in measures sixty-six through sixty-nine in its original form. Measures seventy through seventy-seven serve as transitional material to the second theme.

The second theme begins in measure seventy-eight. The theme is played by the oboe and the English horn.

Continued in English horn

Figure 3.6. Pages 12-13, measures 78-83

The first theme material is replayed beginning in measure 115 by the horns, and continues to measure 120. Second theme material is played in measures 134 through 142. A short development section begins in measure 146, and ends in measure 162.

The recapitulation starts in measure 162 in a C tonal center. Material that was used earlier in the second theme is repeated beginning in measures 164 through 171. The viola plays this material.
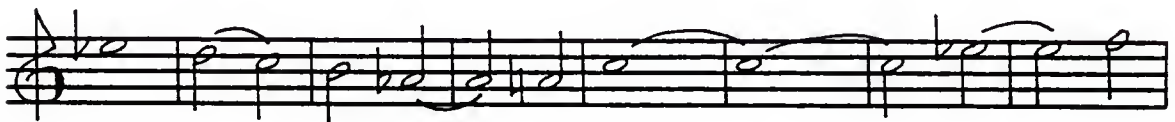
Figure 3.7. Pages 25-26, measures 164-171

First theme material is heard in the recapitulation begin-
ning in measure 171 and is played by the clarinet in D and
bassoon. The recapitulation comes to a close in measure 179
which also marks the beginning of the coda in measure 180.
There is a stretto between the trumpets and trombones in
measures 179 through 183. The coda ends in measure 200, and
measures 201 through 207 serve as transitional material to
the second movement.

The harmonic implications of this movement are at times
ambiguous, and in other instances, conservative. The first
theme, for example, indicates an E tonal center. The E
tonal center is further reinforced through the accompaniment
material played by the violins. An excerpt from the violin
part is shown below.

Figure 3.8. Page 5, measures 36-37

The E tonal center is never defined as E major or E minor.
There are instances in which a G-sharp is used to indicate a
raised third degree of the E major triad. There are also

times when a G natural is used along with an F-sharp and
D-sharp to indicate the harmonic form of the minor scale.
The type of alternation just described between a major and
minor tonal center is present throughout the first movement.
To complicate the ambiguity between E major and E minor,
Copland uses an F-sharp pedal point in measures thirty-six
through forty-one, and F pedal point in measures fifty-two
through fifty-five, and a B pedal point (which suggests the
dominant of E) in measures fifty-six through sixty-one. The
chord structure during measures fifty-six through sixty-one
suggests an E tonal center with an added fourth degree.
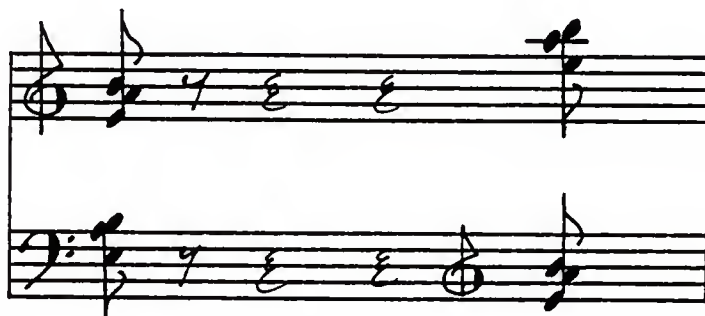
Figure 3.9. Page 9, measure 56

In measures sixty-two through sixty-five, the piano and
violin play a short transition ending on the dominant of the
E tonal center. The key centers during the transition are
clearly defined. The last center, which is B, is spelled
enharmonically as C-flat in the piano and violin parts.

Figure 3.10. Page 11, measures 62-64

In the few instances where Copland has used chords, their
spelling is often incomplete. In measures 184 through 191,
the composer repeats a series of chords which are without
thirds.
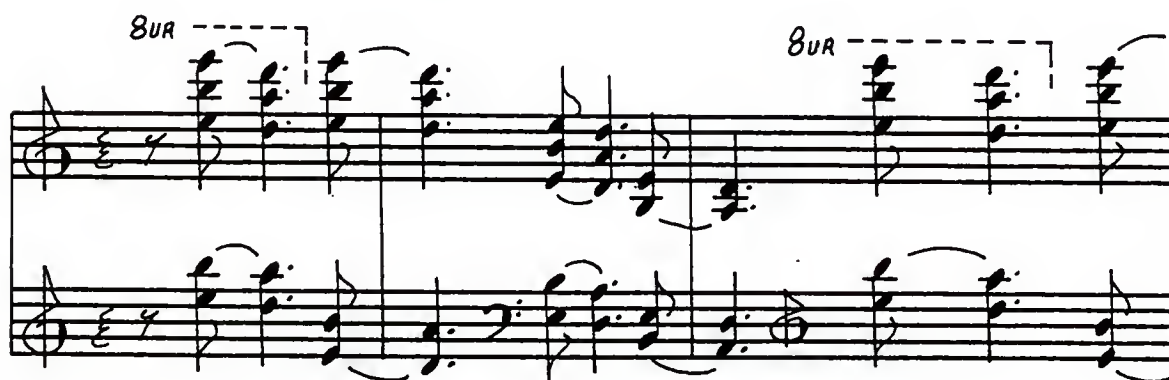
Figure 3.11. Page 28, measures 184-186

The writing of chords in this manner creates an ambiguity
because without the third, there is no way of determining
the quality of the chord. These types of chords also have
an "open" or "empty" quality which is associated with
Copland's music. Another example of this type of chord
usage can be seen in measures 194 through 196. Overall, the
movement is characterized by the abundant use of counter-
point. This horizontal structure is evident through

Copland's linear approach to melodic content and the use of arpeggiated chords. An example can be seen beginning in measure 139.

The rhythm of the first movement is very active, except for the slow introduction. The composer uses the *alla breve* time signature beginning in measure twenty-six. The tempo marking at this point is *Molto allegro* (♩ = 96). The *alla breve* time signature is used for most of the movement until measure 193, where the composer changes to 2/4. Measures 194 and 195 have a 3/4 meter signature, measure 196 has a 4/4 meter signature, and measures 197 through 200 have a 3/4 meter signature. The title of the symphony suggests that the rhythmic content should be active. Copland reinforces the active rhythmic feeling in his first theme. The first theme, because of the new tempo in measure twenty-six, is very lively and has some syncopation.

Figure 3.12. Page 5, measures 27-31

In measure forty-four, the second theme, although slightly
changed, has even more syncopation than it did the first
time it appeared.

Figure 3.13. Pages 6-7, measures 44-49

Syncopation can also be seen in measures seventy-eight
through eighty-three when the second theme is played.

Continued in the English horn.

Figure 3.14. Pages 12-13, measures 78-82

In measures 147 through 150, syncopation can be seen in
almost every instrument playing.

Copland also uses ostinato rhythms in the first move-
ment. Measures forty-two through fifty-five show an osti-
nato among the harp, second violin, and the second viola.

Figure 3.15. Page 6, measures 42-43

Another ostinato can be seen between measures 112 and 115,
and measures 168 through 171.

With regard to instrumentation, Copland has scored the
symphony for an enlarged orchestra, especially in the
percussion section where he uses a variety of pitched and
nonpitched instruments. The instrumentation for the *Dance
Symphony* is illustrated below.

```
1 Flauto piccolo
2 Flauti grandi
2 Oboi
1 Corno Inglese
1 Clarinetto piccolo in D
2 Clarinetti in A
1 Clarinetto basso
```

```
2 Fagotti
1 Contrafagotto
4 Corni in F
3 Trombe in C
2 Pistoni in B-flat
3 Tromboni
1 Tuba
Timpani
Cassa
Piatti
Tam-Tam, Tamburo Militare, Tamburion,
Legno, Triangolo, Rattle, Zilofone
Piano
2 Arpe
Celesta
Quintuor a corde
```

With such a large orchestra, the composer is able to produce some interesting orchestral colors. Perhaps, the most interesting color used during the first movement is the effect that Copland achieves by scoring for xylophone, woodblock, piano, and horn in measures 104 through 106, and measures 112 through 116. The composer also utilizes a variety of instrumental effects. In the strings, for example, these effects include muted and *pizzicato* playing, harmonics, *glissandos, col legno,* and *sul tasto.* An example of the muted strings can be seen in the opening bars of the piece between the violins and violas.

Figure 3.16. Page 3, measures 2-5

The most pronounced use of *pizzicato* playing can be seen in measures fifty-six through sixty-one. The effect of producing harmonics on the strings can be seen in measures forty-eight through fifty-five in the violins, and in the harp in measures 203 through 205.

Figure 3.17. Page 32, measures 203-205

The *col legno* effect can be seen in the second violins in measures sixty-two through sixty-five.

Col legno

Figure 3.18. Page 11, measures 62-64

Copland also uses an effect in which half of a group of strings will play *pizzicato* and the other half *arco*. The composer labels this effect *half pizzicato*. There are numerous examples of this effect throughout the first movement. The first violins use this effect in measures sixty-six through seventy-six. The *glissando* effect is used in the first and second violins in measures 157 and 158.

Figure 3.19. Page 23, measures 157-158

The *sul tasto* effect, which frequently appears in the French impressionist school of writing, instructs the player to bow slightly over the finger board. The effect can be found in measures 201 and 202 in the second violins.

Sul tasto

Figure 3.20. Page 32, measures 201-202

Muted playing for brass instruments is also used. In the introduction, the opening bars begin with muted trumpets. The solo for the trombone, in measures twenty-two through twenty-seven, calls for muted playing as well. The horns use an effect known as *cuivré*. The effect calls for a harsh and "brassy" tone quality and is commonly found in the horn section. The effect can be seen in measures 102 and 108.

Figure 3.21. Page 15, measure 102

Second Movement

The second movement has a much slower tempo than the first. *Andante moderato* (♩ = 88) is the tempo marking. This movement is built around two themes linked together by transitions. The second movement does not follow any traditional design and is characterized by subtle hints of polytonality. During the first theme, for example, F and D tonal center are suggested; whereas, during the second theme, C-sharp and D tonal centers are implied. The tonal levels of this movement are diagrammed below.

```
1st Theme                                              (Trans.)              2nd Theme
├─────────────────────────────────────────────────────────────────────────────┤

D/F                                                                      D/C-sharp
Meas. 208                                                   (253)            264


1st Theme                    (Trans.)              2nd Theme          (Trans.)
├──────────┬───────────────────────────────────────────┬──────────────┬─────── ─ ─

        D/F                                          D/C-sharp
        289                    (306)                    323           (330)
```

Figure 3.22. Tonal Levels of the Second Movement

The first theme, which enters in the English horn, begins in measure 209.

Figure 3.23. Page 33, measures 209-212

A close examination of the first theme shows that it is comprised of descending chromatic half steps.
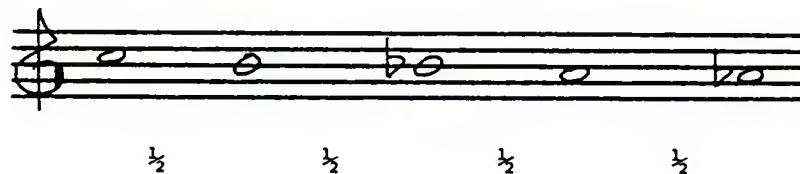
Figure 3.24

The theme is played again in measures 213 through 220; however, this time, an extension has been added.

Figure 3.25. Page 33, measures 213-220

There are various treatments of this theme, using the chromatic half step concept, beginning in measure 221. One such treatment is played by the oboe in measures 221 through 224.

Figure 3.26. Pages 33-34, measures 221-224

Another example can be seen in measures 228 through 230 and is played by the clarinets.

Figure 3.27. Page 34, measures 228-230

The first theme is played the final time, before the transition, by the English horn in measures 241 through 244.

Another repetition of the theme is also played between
measures 245 and 249. The transition begins in measure 253,
and finishes its statement in measure 264.

The second theme is played in measures 264 through 266
and consists of only four notes.

Figure 3.28. Page 37, measures 264-266

The second theme is played again in measures 266 through
272. During this time, a different rhythm pattern is used,
and two more notes are added to give a total of six tones.

Figure 3.29. Page 37, measures 266-272

A close examination of these six tones shows the formation
of a whole tone scale on D.
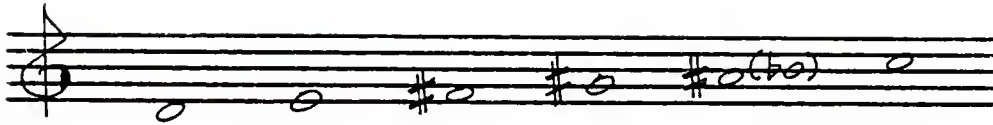
Figure 3.30

The use of the whole tone scale represents Copland's determ-
ination to move away from the feeling of centralization or
stability which is associated with traditional scales.
Measures 280 through 289 show an expansion of the second
theme and are played by the bassoon.

Figure 3.31. Page 38, measures 280-289

The first theme returns in measure 289 in the English horn.
The second theme completes its statement in this section in
measure 301. There is another transitional section begin-
ning in measure 305 that concludes in measure 322. During

the transition, there is a melodic sequence that is built on the notes B, C, F-sharp, G, C-sharp, A, and D. A majority of this sequence is played by the violins with various other instruments entering occasionally and playing parts of the sequence. The climax of this movement, in measure 322, marks the end of the transitional section. The second theme returns in measures 323 through 330. Measures 331 through 340 serve as transitional material to the final movement.

With respect to harmony, the movement has some implications of polytonality. The celesta, for example, plays a figure which implies an F tonal center in measures 208 through 215.

Figure 3.32. Page 33, measures 208-215

The cello, however, has suggested a D tonal center.
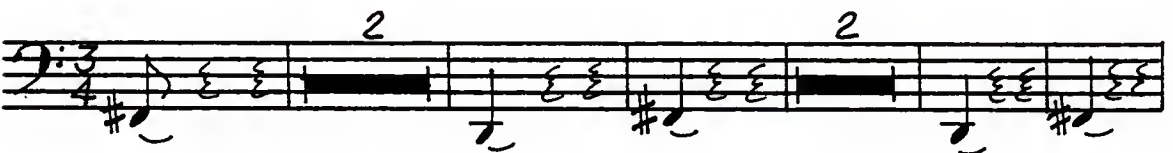
Figure 3.33. Page 33, measures 209-217

Thus, the result of these two tonal centers, sounding simultaneously, is polytonality. These same two tonal centers can be seen again in measures 225 through 228 between the bass clarinet and cello, and in measures 241 through 248 between the celesta and cello. Beginning in measure 265, Copland has established C-sharp and D tonal centers. This is accomplished through the C-sharp arpeggios in the harp and the melodic whole tone scale on D.

Figure 3.34. Page 37, measures 265-268

The same polytonality previously mentioned can be seen on the repeat of each theme throughout the movement. Within this movement, as with the first movement, Copland has taken a horizontal approach to writing. Chordal harmonies are all but eliminated, and when they do occur, it is because of the interplay of melodic lines.

With a tempo marking of *Andante moderato* (♩ = 88), the rhythmic activity of this movement is very conservative.

Except for a few instances where the 2/4 meter signature is used, the entire movement has a 3/4 meter signature. At times, Copland does manage to escape a strong metric pulse through the use of ties. The second and third measures of the first theme are good examples of this phenomenon.

Figure 3.35. Page 33, measures 209-212

With reference to orchestration, the composer has used a variety of solo instruments and as little doubling as possible. The entire movement is built around one large climax. The composition begins softly (ppp), and builds to a triple forte (fff) at the climax in measure 323. Copland also uses many orchestral colors, some of which are for strings. Muted playing for strings can be seen in measured 209 through 212 in the violins, along with the production of harmonics.

Figure 3.36. Page 33, measures 209-212

The violas illustrate the *half arco* and *half pizzicato* effect in measure 211. In measure 221, the second violins are instructed to play half with mutes and half without mutes. There is also the use of a *glissando* in the harp in measures 328 through 330.
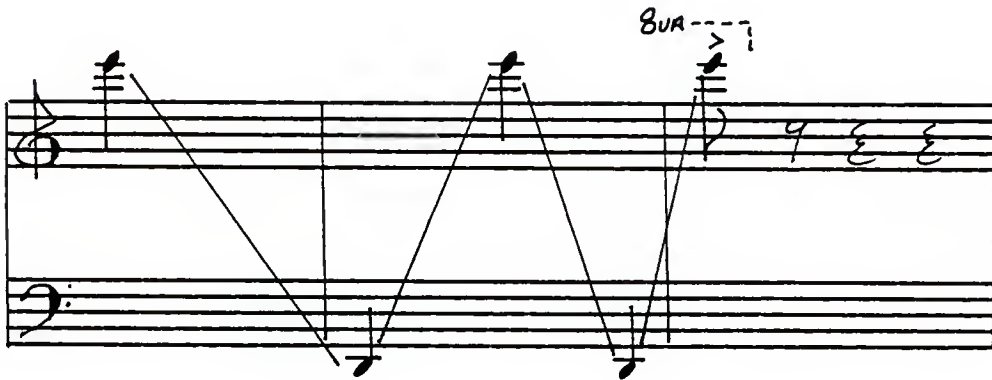
Figure 3.37. Page 45, measures 328-330

Trills can also be observed in the upper woodwinds in measures 323 through 329. The *cuivré* effect is used in the horns in measure 330. During the transition, Copland has used a surprisingly new effect. The effect calls for the viola to play a quarter-tone.

*) = ¼ tone
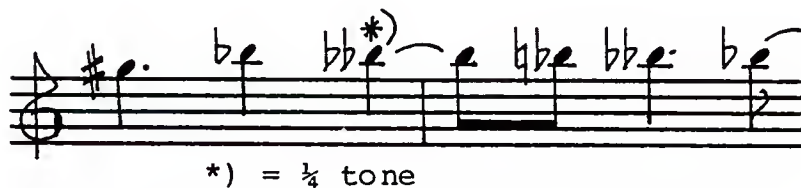
Figure 3.38. Page 46, measures 339-340

The composer uses the quarter-tone effect several times in a composition entitled *Vitebsk*. When asked whether or not

his quarter-tone is to be interpreted as a jazz inflection, Copland is quick to point out that this is not the intent.[5]

Third Movement

The third movement is built around the development of three themes. In regard to form, this movement does not follow any strict mold of formal design. The tonal levels and thematic material are diagrammed below.

1st Theme		2nd Theme	
	(Buttress)		(Trans.)
G		F	
Meas. 341	(366)	(374)	(400)

	3rd Theme		2nd Theme
	D		G
	416		440

	1st Theme		1st Theme Prime
(Buttress)		(Buttress)	
	G		F
(453)	472	(480)	500

	2nd Theme		1st Theme
	F/E-flat		G
	514		534

1st Theme Prime	2nd Theme	Coda
G	C	
542	548	571

Figure 3.39. Tonal Levels of the Third Movement

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[5]Statement by Aaron Copland, composer, in a personal interview, Peekskill, New York, July 15, 1981.

Figure 3.40. Page 46, measures 341-345

The first theme implies a G tonal center. The theme is repeated in measures 346 through 351. In measures 352 through 357, the theme is played by the trumpets. Although the theme is changed somewhat from its original statement, the essential character still remains the same.

Figure 3.41. Page 48, measures 352-357

Measures 360 through 365 mark the final time the theme is heard in this section. Although the new theme does not enter until measure 374, measures 366 through 373 serve as linking material between the first theme and the second theme. The connecting link will be called a buttress

because of its return later in the composition to serve the same purpose. The second theme enters in measure 374 and immediately establishes an F tonal center.

Figure 3.42. Page 52, measures 374-375

The theme is heard again in measures 376 through 382. Beginning in measure 382, the second theme undergoes a slight change.

Figure 3.43. Page 53, measures 382-385

The second theme is played twice between measures 382 and 393. Measures 394 through 399 lead into a transitional section which begins in measure 400. The transition is based on material from the second theme, and is concluded in measure 415. In measure 416, the third theme enters in the oboe and English horn.

Figure 3.44.   Pages 57-58, measures 416-420

The third theme is played in a variety of forms until
measure 439.   At this point, the second theme returns in
measures 440 through 453.   In measures 454 through 471, the
buttress returns in a slightly different form; however, the
essential character remains unchanged.   The first theme
material returns in measures 472 through 479 and the
buttress is heard again in measures 480 through 499.   In
measures 500 through 513, the first theme material returns
at a slower tempo and with a change in rhythm.   The theme is
played by the first violins while excerpts from the buttress
are played in the background by various other instruments.

Figure 3.45. Page 67, measures 500-503

The original tempo is resumed in measure 514, and the second theme, with its various treatments, is played between measures 514 and 533. In measures 534 through 541, the first theme is heard again and is played by the trumpets in a different rhythm pattern.

Figure 3.46. Pages 71-72, measures 534-541

The first theme material returns once again at a slower
tempo in measures 542 through 547. In this statement, only
the ostinato from the buttress is used as background materi-
al. Statements of the second theme material continue until
measure 570. During the coda, there are several statements
of thematic material from this movement and the first move-
ment. The listing below shows the occurrence of these
statements.

First Theme	First Movement	571-675
First Theme	First Movement	595-604
First Theme	Third Movement	606-631
Second Theme	Third Movement	632-635
First Theme	Third Movement	636-648
Second Theme	Third Movement	638-648

The movement begins with hints of polyharmony. The
first theme implies a G tonal center. The pedal point,
however, implies a D tonal center. The D tonal center is
further reinforced by a C-sharp leading tone. The G tonal
center over a D tonal center implies a tonic/dominant (I

over V) relationship. The polyharmony is used throughout
the statement of the first theme. In the first statement of
the buttress in measures 366 through 373, a D tonal center
is emphasized through the ostinato rhythm in the bassoon,
contra-bassoon, cello, and double bass.

Figure 3.47. Page 51, measures 366-369

The harp and piano play some very traditional harmonies in
measures 396 through 399. These harmonies include the
B-flat, and A-flat triad.

Figure 3.48. Page 55, measures 396-397

In the statement of the third theme, the cello outlines a D
tonal center.

Figure 3.49.   Page 58, measures 417-422

When the buttress is stated a second time, the ostinato
rhythm that accompanies it implies an F tonal center.

Figure 3.50.   Pages 61-62, measures 454-457

The same type of harmonic structure is used to imply an F
tonal center at the *Meno messo* in measure 500. A different
tonal center is emphasized in measures 522 through 533. The
new tonal center is E-flat. The polyharmony of I over V can
again be seen in the return of the first theme in measures
534 through 541. In general, a majority of the harmonies
throughout this movement remain clear and well defined. The
last chord of the movement, however, has a very harsh sound.
This is partly due to the fact that the tones in the cluster

are separated by no more than a whole step. The chord
cluster contains the notes G, A, and B-flat.

Figure 3.51. Page 87, measure 655

In regard to rhythm, the movement is very active. The
tempo marking is *Allegro vivo* (♩ = 200). With such a fast
tempo, syncopated rhythms, and polyrhythms, Copland is able
to achieve a striking rhythmic effect. The first example of
syncopation can be seen in the first theme.

Figure 3.52. Page 46, measures 341-345

Beginning in measure 366, Copland uses an ostinato rhythm in
a 6/8 meter signature. This rhythmic ostinato is character-
ized by the use of shifting accents.

Figure 3.53. Page 51, measures 366-370

In measures 396 through 399, Copland uses a 3/8 time signa-
ture, but has shifted the accents to give a 2/8 pulsation.

Figure 3.54. Page 55, measures 396-399

Beginning in measure 472 and ending in measure 479, Copland
uses the first of his polyrhythms. Although still writing
in a 3/8 meter signature, the composer manages to achieve
three different meter signatures or pulsations by shifting
accents. The first, played by the upper woodwinds and
piano, gives a 3/16 metric pulse feeling. The second,
played by the violins, indicates a 2/8 meter pulsation. The
third, played by the viola and cello, indicates a 3/8 meter
pulsation.

Figure 3.55.   Page 64, measures 472-477

The horns and trumpets, in measures 534 through 541, play two different meter pulsations. The horns are playing in a 3/8 meter signature while the trumpets are playing in a 3/16 meter signature. In measures 552 through 558, the horns are again playing a 3/8 rhythmic pulse; but, the violin and viola are playing a 2/8 meter pulsation. Another example of

the polyrhythmic effect can also be seen in measures 606 through 614.

The use of incomplete chords is still prevalent throughout the movement to give the "open" or "empty" quality associated with Copland's music. The composer also manages to use a variety of instrumental effects. The violin and xylophone give an example of the trill at the beginning of this movement. In addition to the trill, the second violins are instructed to play *sul ponticello*. An example of the *cuivré* effect can be seen in the horns in measures 352 through 360. Muted playing for brass instruments is shown in measures 366 through 374. In measures 374 through 377, *pizzicato* playing in the strings can be observed. The *glissando* can be seen in measures 559 and 600 in the viola, violin, and trombone.

General Observations

The analysis of the *Dance Symphony* shows that the tonal levels of each movement are not consistent with any classic design. The first movement has some resemblance to the *sonata-allegro* design. The second movement is also unconventional in design. The third movement is the most unconventional of all. Since thematic material from the other movements occurs in the last movement, this would qualify the overall symphony for the cyclic principle of structure.

The tonal levels of the first movement center around E;
whereas, in the second movement, there is a strong tendency
toward polytonality. Although the tonal levels in the last
movement are often well defined, no consistent pattern is
found in the order of their occurrence. In regard to har-
mony, the tonal levels of each movement tend to be ambigu-
ous. The first movement, for example, has an ambiguity
which is created between E major and E minor. The ambiguity
is also carried over into the chord structure. When Copland
does use chords, they are usually constructed with one or
more of the tones omitted. The third of the chord, in some
cases, is omitted. This phenomenon serves two purposes.
The first is the ambiguity that results in chord quality,
and the second is the "empty" effect that results from a
chord built around this principle. The symphony also shows
indications of polyharmony. A majority of the polyharmony
is built around a tonic-dominant (I over V) relationship.
In the second movement, the harmonies center around two
tonal centers. These two centers are D/F and D/C-sharp.
Copland also utilizes the whole tone scale in the second
movement. The implication of this scale is the destruction
of a stabilization or key center which can be associated with
other scales. Thus, the result is an even further move away
from conventional tonality. In every movement, Copland has
taken a linear approach to writing. Through the linear

approach, chordal harmonies as such are mostly eliminated. Several of the harmonies that do occur, however, are the result of the interplay of melodic lines.

Copland's themes vary from short fragments to long syncopated ones. The themes in the first and last movements are longer and more syncopated. The themes in the second movement are built around descending half steps and whole steps. There is also the use of the whole tone scale as thematic material in the second movement. Although the composer manages to change his themes rhythmically or intervallically, the overall character of the themes remains the same. An example can be seen in the second movement. There, Copland has applied the half step and whole step idea, of which the first theme is composed, in a variety of melodic statements. In almost every case, the first theme is not quoted exactly, but the essential character remains the same because of the intervallic relationship of whole and half steps used in the melodic statements. Copland also uses *stretto* in the first movement. The composer has linked the entire symphony together, without pauses between movements, through transitional material.

Syncopation can be observed in the rhythmic content of this symphony. The syncopation adds to the "dance-like" character of the work. The composer also uses ostinatos in

this composition. One of the ostinatos in the third movement is characterized by shifting accents. The most important aspect about rhythm is the use of polyrhythms. By shifting accents, Copland is able to change the pulsation of a given meter. In the third movement, for example, Copland uses a 3/8 meter signature. Along with a 3/8 meter pulsation, the composer, by shifting accents, manages to achieve a 2/8 meter pulsation and a 3/16 meter pulsation simultaneously. It must be pointed out that the composer does not combine more than three meters at any given time. Copland makes the following statements regarding Boulanger's attitude toward his use of polyrhythms.

> She made much of their appearance in my own work, and rather pointed them out to me as one of the new features of the music in the '20's, different from what the typical young French student would be producing. She showed great interest in my rhythmic experiments, and made me more conscious of my own potentialities as a rhythmicist.[6]

Copland also gives conductor's notes, directly on the score, for subdividing the beats in the polyrhythmic passages.

In orchestrating this work, the composer tends to treat the instruments in a soloistic fashion in the first and second movements; whereas, in the third movement, he uses a

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[6]Smith, p. 65.

lot of doubling. There is also the use of many instrumental effects. For the brass, the composer utilizes muted and *cuivré* playing. For the strings, Copland uses such effects as *half arco* and *half pizzicato* playing, *glissandos*, muted playing, *col legno*, *sul tasto*, quarter tone, and *sul ponticello*. The composer does not use more than two of these effects together at any given time. The symphony also calls for an expanded percussion section. Through the use of these instrumental effects, and an expanded percussion section, the composer is able to achieve a variety of colors.

The *Dance Symphony* is a program symphony which adheres to the cyclic principle of design. Through the use of such elements as polyrhythms, polyharmonies, and polytonality, Copland is able to attain some very interesting sounds and effects from the orchestral medium.

CHAPTER IV
FIRST SYMPHONY

The *First Symphony* was originally written for organ and orchestra. The symphony, entitled, *Symphony for Organ and Orchestra*, was dedicated to Nadia Boulanger. The *Symphony for Organ and Orchestra* received its premiere performance on January 11, 1925, by the New York Symphony Orchestra under the direction of Walter Damrosch.[1] Copland completed the orchestral version, without the organ, in 1928. The new version was called the *First Symphony*.[2] A study of the two works indicates that this was not a difficult task, the reason being that during the original version of the work, the organ was treated not as a solo instrument with accompanying orchestra but as an integral part of the orchestra.

There is a difference of opinion between Smith and Berger regarding the first performance of the *First Symphony*. Smith is of the opinion that the first performance took place in Berlin, by the Berlin Symphony Orchestra, in December, 1931. She also states that the *Scherzo* movement was performed on November 4, 1927, by the Philadelphia

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[1] Julia Smith, *Aaron Copland: His Work and Contribution to American Music* (New York: E. P. Dutton and Company, Inc., 1955), p. 75.

[2] *Ibid.*, p. 77.

Orchestra in Carnegie Hall.[3] Berger contradicts Smith by stating that the first performance took place on January 18, 1934, by the Chicago Symphony Orchestra. Berger does, however, agree with Smith on the performance of the *Scherzo* movement.[4]

The performance time for the symphony is twenty-five minutes.

First Movement

The first movement, entitled *Prelude*, is built around one theme. The tonal level of this movement centers around G-sharp. Since there is no standard format for a "prelude," this movement could be regarded as being in free form. Copland states that free form is the "absence of a traditional strict form or design."[5] The tonal levels are diagrammed below.

```
1st Theme - - - - - - - - - - - - - - - - - - - - - - - ->
|-------------|-------------|------------------|-------------|
G-sharp          B/F       G-sharp            D-flat      G-sharp
Meas. 1           29          43                51           62
```
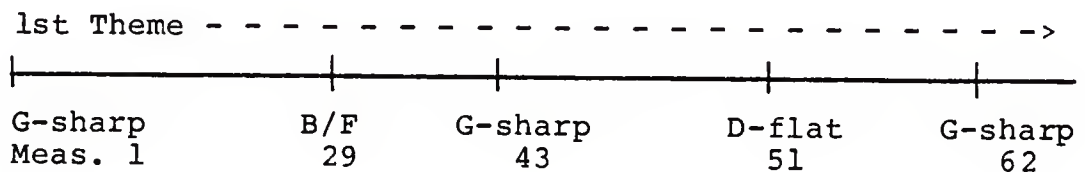
Figure 4.1. Tonal Levels of the First Movement

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[3]*Ibid.*, p. 77.

[4]Arthur Berger, *Aaron Copland* (Westport, Connecticut: Greenwood Press Publishers, 1971), p. 101.

[5]Statement by Aaron Copland, Composer, in a personal interview, Peekskill, New York, July 15, 1981.

The movement begins with the tempo marking *Andante*
(♪ = 108). Immediately, the first theme is heard as it is
played by the flute.

Figure 4.2. Page 1, measures 2-5

The theme undergoes a different treatment in its next state-
ment. The first three notes are in retrograde, and the
theme can be heard in the clarinet.

Figure 4.3. Page 1, measures 10-13

There is another treatment of the thematic material in
measures eighteen through twenty. In measure twenty-nine,
the tonal center has changed to B and F. There is also an
ostinato rhythm which accompanies the change in tonal
center. The intervallic content of the ostinato theme is
the intervals of a minor third and a perfect fifth.

Figure 4.4. Page 3, measures 29-30

Julia Smith calls this ostinato theme a *motto*.[6] The *motto* can be heard in measures twenty-nine through thirty-nine. Even though the *motto* seems insignificant at this time, it will soon become the unifying force for the entire symphony. The G-sharp tonal center is resumed in measure forty-three. The thematic material in measures forty-three through fifty is identical to that in measures ten through seventeen; however, this time, the melody is played by the horn. The opening melodic material can be seen in measures fifty-two through fifty-four, and is again played by the flute.

Figure 4.5. Page 4, measures 52-54

The *motto* theme can be heard in measures sixty-three through sixty-five, and is played by the trumpet. In measures

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[6]Smith, p. 78.

sixty-seven through sixty-nine, the *motto* theme can be seen
again.

Figure 4.6. Page 6, measures 67-69

The movement ends with the statement of the first theme by
the flute.

Copland has begun this movement in a G-sharp tonal
center. Both the ostinato accompaniment and melody, in
measures six through twenty, indicate the G-sharp center.
Measures twenty-nine through thirty-five indicate a poly-
tonality. The *motto* theme displays a B tonal center,
whereas, the cello and viola suggest an F tonal center.

Figure 4.7. Page 3, measures 29-32

Measures seventy-two through seventy-four also lend them-
selves to polytonality. The tonal center suggests D and
G-sharp centers. The G-sharp center is played by the second
violin, while the D center is played by the cello and
bassoon.

Figure 4.8. Page 6, measures 72-73

The entire movement has a 6/8 meter signature, except for measures eighty-one and eighty-nine, which are in 3/8. On one occasion, Copland changes the 6/8 meter pulsation to that of a 4/8 meter pulsation by shifting accents through the use of grace notes.
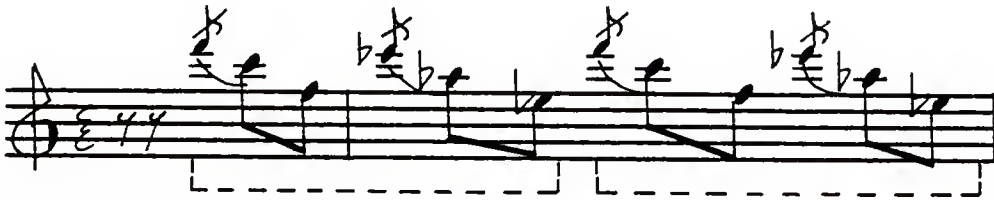
Figure 4.9. Page 5, measures 64-65

There are also several rhythmic ostinatos in this movement. One such ostinato can be seen in measures six through twenty. Another ostinato can be seen in measures twenty-nine through thirty-five. The latter consists of four chords which are repeated for seven measures. Occasionally, the *motto* theme is treated with an ostinato rhythmic pattern. An augmentation of the *motto* theme and its original rhythm pattern are presented in measures twenty-nine through thirty-five.

The instrumentation for this symphony is listed below.

1 Flauto Piccolo
2 Flauti Grandi
2 Oboi
1 Corno Inglese
2 Clarinetti in B-flat
1 Clarinetto Basso in B-flat
2 Fagotti
1 Contrafagotto

```
1 Alto Saxophone in E-flat
8 Corni in F
5 Trombe in C
3 Tromboni
1 Tuba
Timpani
Percussione
Tambour Militare, Tambour de Basque,
Wood Block, Piatti, Tam-Tam, Cassa
Zilafone, Glockenspiel
Celesta
2 Arpe
Violine I
Violine II
Viole
Violoncelli
Contrabassi
```

For the most part, the orchestration of the first movement only calls for a portion of the orchestra. The composer has used such instrumental effects as muted, *pizzicato*, and *sul ponticello* playing. Muted playing, by the strings, can be seen throughout this movement. One such example is seen in measure five. *Pizzicato* playing can be observed in measures fifty-one through fifty-three.

Figure 4.10. Page 4, measures 51-53

Sul ponticello playing is presented in measures fifty-one through fifty-seven. Measures sixty-three through sixty-five show an example of muted playing for trumpets. In this movement, Copland has treated the instruments in a soloistic fashion; thus, there is little doubling except for emphasis or color.

Second Movement

The second movement, entitled *Scherzo*, has a tempo marking of *Molto allegro* (♩ = 160). The word *scherzo* has a specific meaning with regard to formal design. The *scherzo* is usually the third movement of a sonata, symphony, or quartet. In some instances, this form was used as a replacement for the minuet. *Scherzo* is an Italian word meaning "joke." Much like the minuet, the *scherzo* is followed by a trio after which the *scherzo* returns. The *Harvard Dictionary of Music* reveals that, "the distinguishing features of the *scherzo* are rapid tempo in 3/4 meter, vigorous rhythm, a certain abruptness as though involving elements of surprise and whim, and a kind of bustling humor that ranges from the playful to the sinister."[7] The second movement does have some of these qualities, and also has a

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[7] Willi Apel, *Harvard Dictionary of Music* (Cambridge, Massachusetts: Belknap Press of Harvard University Press, 1972), 2nd ed., p. 755.

close resemblance to the *scherzo* design. The trio is re-
placed with a blues section; thus, the element of surprise
is introduced. With regard to tonal levels, the *scherzo* and
trio have a mediant relationship. The tonal levels of this
movement are shown below.

1st Theme	2nd Theme	(Dev.)
C	C	
Meas. 92	128	(171)

Blues		1st Theme	2nd Theme
	(Trans.)		
A		C	C
215	(266)	274	301

1st Theme	Coda
C	340
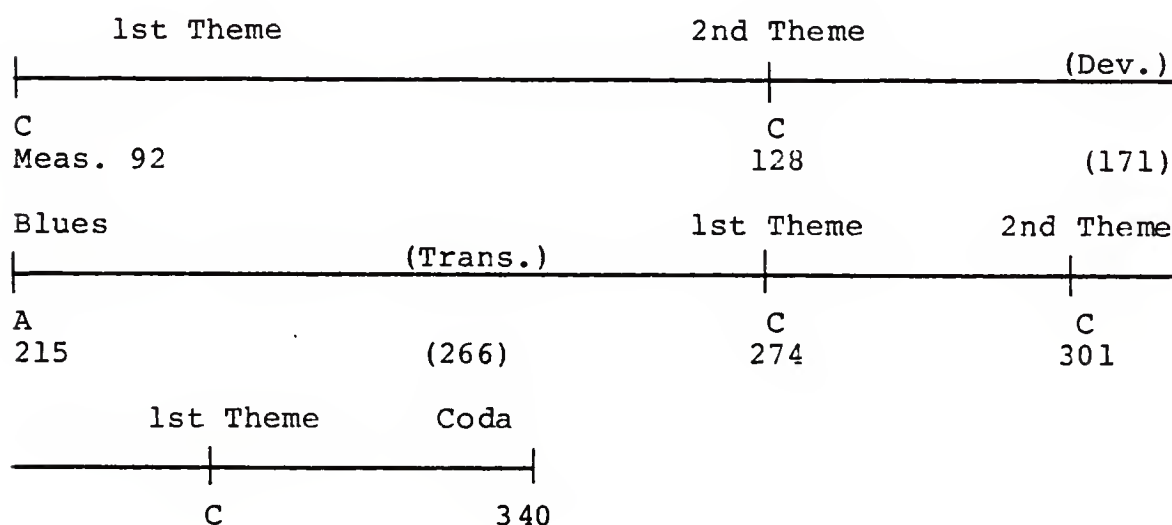
Figure 4.11. Tonal Levels of the Second Movement

The first theme is introduced by the oboe over an osti-
nato figure.

Figure 4.12. Page 8, measures 94-100

For the next twenty-two measures, there are various treatments of the ostinato and first theme material. One such treatment is played by the alto saxophone in measures 111 through 117.

Figure 4.13. Page 9, measures 111-117

The second theme enters in measure 128; however, in contrast to the first theme, the second theme has a lyrical quality. The theme also closely resembles a French folksong entitled *Au Clair De La Lune.*

Figure 4.14. Page 10, measures 128-132

During the statements of the second theme, the ostinato rhythm is still present. Immediately following the statement of the theme by the flute, there is another statement

of the theme by the first violin in augmentation. The same
rhythm is used in all the statements of the theme by the
flute; whereas, a different rhythm is used in the statements
of the theme by the first violin. The second statement of
the theme has a different melodic pattern.

Figure 4.15. Pages 11-12, measures 137-141

The melody is echoed in the violin as follows.
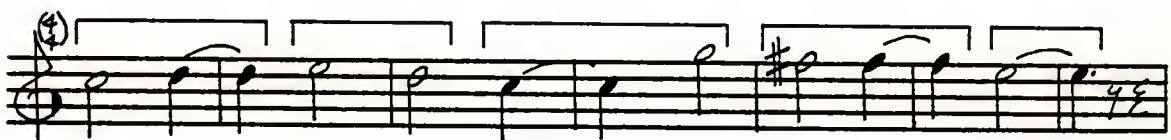
Figure 4.16. Pages 12-13, measures 141-147

The third statement of the theme acts as the second phrase
of the theme.

Figure 4.17. Page 13, measures 146-150

The second phrase is again repeated in the violin.

Figure 4.18.   Page 13-14, measures 148-153

Measures 154 through 170 show various treatments of the second theme material.   The flute and oboe, for example, illustrate one such treatment in measures 154 through 164. The development section can be seen in measures 171 through 214.   In measures 199 through 214, the *motto* theme, from the first movement, returns in a B-flat key center.   The *motto* theme is used in an imitation in which four instruments are involved--horn, trumpet, bassoon and flute.   Measures 204 through 207 show a return of the first theme material before the trio begins in measure 215.   The trio or middle section introduces new material.   The new material is the blues, and the alto saxophone is used to add to the overall timbre.

Figure 4.19.   Page 24, measures 215-221

The blues theme is heard again in measures 222 through 228.

Figure 4.20.   Page 25, measures 222-228

A close examination of the tones will show that the composer
had used the flatted third, fifth and seventh degrees of the
major scale.   Thus, the alteration of the tones in this
manner will result in a blues scale.
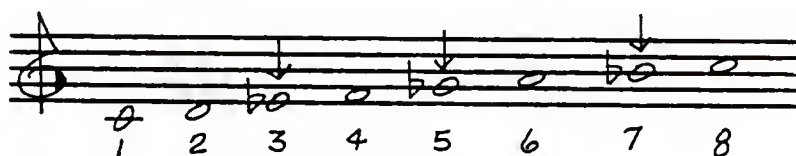
Figure 4.21.

There are various treatments of the blues melody by the alto
saxophone (measures 229 through 235) and by the clarinet
(measures 237 through 241).   The original blues melody
returns in measures 249 through 252, and the *motto* theme
returns in the horns in measures 255 through 258.
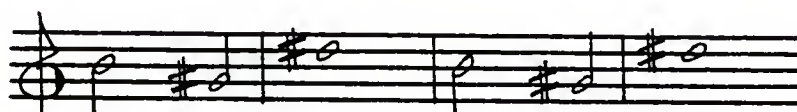
Figure 4.22.   Pages 28-29, measures 255-258

Measures 266 through 273 serve as transitional material to the return of the first theme material. First theme material is heard in measures 274 through 300. At this point, the second theme returns in augmentation as it has earlier. The section, measures 301 to 331, is almost identical to the previous statements of the second theme material in measures 332 through 339. The coda begins in measure 340, and ends in measure 390.

The composer manages to maintain a C tonal center throughout the first section of this movement. An example of the C tonal center can be seen in measures 92 and 93. It should also be mentioned that the C tonal center is implied through an ostinato rhythm.

Figure 4.23. Page 8, measures 92-93

On occasions, Copland uses the C tonal center as a pedal point, and above this center, he will use a variety of implied chords. In measures 118 and 119, the C center is played by the bassoon, whereas, intervals of a fifth are

played by the flutes above this center. The intervals above
the center imply an E-flat and a D-flat chord; thus, the
result is polyharmony.

Figure 4.24. Page 9, measures 118-119

During the middle section of this movement, the tonal center
changes to A. The E (in the cello) serves as a dominant
pedal point; whereas, the B in the upper voices suggests an
added second.

Figures 4.25. Page 24, measure 215

Beginning in measure 227, the tonal center has changed to B.
The same type of chord structure, used previously in the A
center, is also used in this center. In the second return

of the first section, the composer, in measures 289 and 290, has used several different triads over an implied C tonal center. These triads include D, C, B, A and G.

Figure 4.26. Page 32, measures 289-290

In measures 292 and 293, the composer used a D major triad over a C center and, in measure 295, a B major triad over a C center. The use of these triads over the C center results in polyharmony. Beginning in measure 379, Copland has used a series of major triads with an added second and a flatted third.
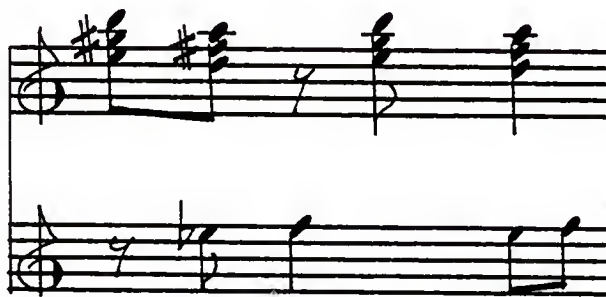
Figure 4.27. Page 43, measure 379

The composer uses the 3/4 meter signature for a majority of the movement. In the middle section, Copland uses the 4/4 meter signature. At the beginning of this movement, there is an ostinato that is used mostly in the first and third sections of the *Scherzo*.

Figure 4.28. Page 8, measures 92-94

In measures 97 and 98, the directions call for the performer to play the notes freely, accelerating.

(*ad lib* faster and faster)

Figure 4.29. Page 8, measures 97-98

Measures 108 through 110 illustrate the shifting of accents in a 3/4 meter signature to give the pulsation of a 3/8 meter signature.

Figure 4.30. Page 8, measures 108-109

Copland uses the 3/8 meter pulsation simultaneously with the
3/4 meter pulsation; thus, the result is polyrhythm. During
the statements of the second theme, Copland uses augmenta-
tion to increase the note values of the melody. In each of
the three statements of the melody by the flute, the violin
echoes the same melody, but in augmentation. In measures
344 through 351, the composer, by shifting accents, manages
to achieve a 2/4 meter pulsation while writing in a 3/4
meter pulsation.

Figure 4.31. Page 37, measures 334-347

In measures 289 and 290, accents have also been used to
change an 8/8 meter pulsation to a 3/8 meter pulsation.

Figure 4.32. Page 32, measures 289-290

The composer also creates an ambiguity between the 3/4 and 6/8 meter signatures. Although the melody is written in a 6/8 metric pulsation, it can also be played in a 3/4 metric pulsation.

Copland uses a variety of orchestral effects during this movement. Measure 92, for instance, shows the *col legno* effect used by the violins. Although the symphony calls for an alto saxophone, the composer has written the part so that it can be played by the English horn if no saxophone is available. Measures 112 through 114 illustrate muted playing for the trumpets, while *pizzicato* playing for the strings can be found in measures 117 through 183. Muted passages for strings can be seen at the beginning of the blues section in measure 215.

Third Movement

The third movement, entitled *Finale*, has a tempo marking of *Lento* (♩ = 60) for measures 391 to 450, and another marking of *Piu mosso* (*Allegro moderato*, ♩ = 112) for measures 431 through 656. The movement is built around two contrasting themes, and is similar to the *sonata-allegro* design. In the exposition, the two themes remain in the same tonal center which conflicts with the classical *sonata-allegro* idea where two contrasting themes are used in

different tonal centers. The tonal levels of this movement are shown below.

```
1st Theme                                        2nd Theme                1st Theme
                                                                          2nd Theme
├─────────────────────────────────────────────────┼────────────────────────┤
B                                                  B                        B-flat
Meas. 391                                          431                      468

                                                  2nd Theme                1st Theme
─────────────────────(Dev.)────────────────────────┼────────────────────────┤
                                                  B                        G-sharp
         (494)                                      571                      594

              Coda
├─────────────────────┤
              604
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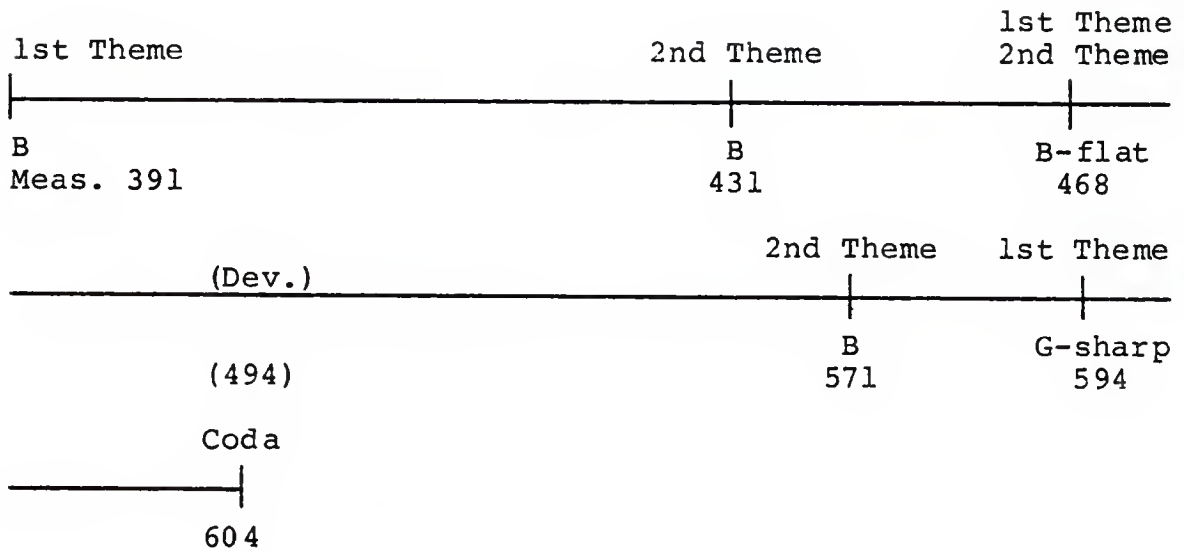
Figure 4.33. Tonal levels of the Third Movement

The first theme is played by the viola in measures 391 through 402.
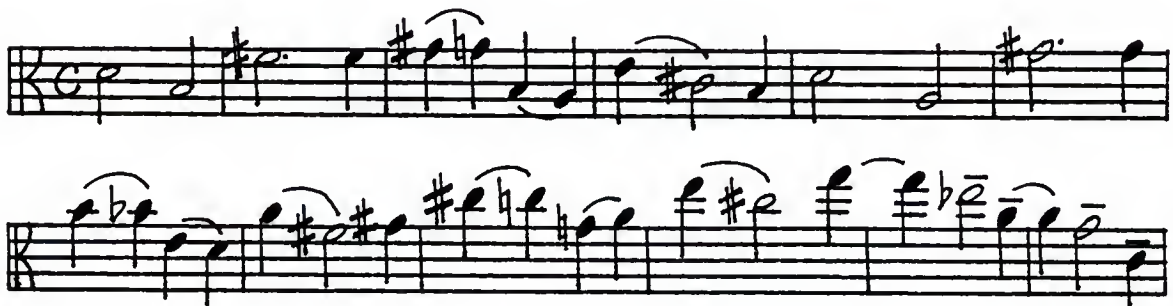
Figure 4.34. Page 45, measures 391-402

Beginning in measure 403, there is a *stretto* occurring between the strings in which the *motto* theme is used as material. In measure 418, the trombones play the first of several treatments of the first theme material.
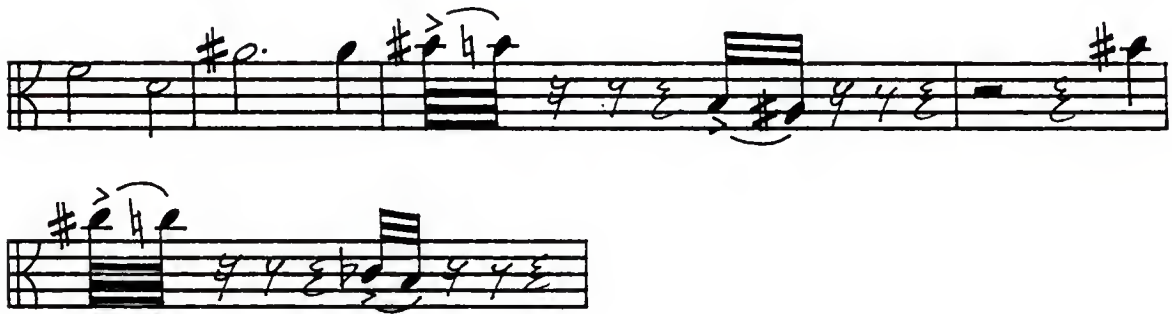
Figure 4.35. Page 46, measures 418-422

During the treatments of this theme, the *motto* material is played by the cello and bass in measures 420 through 430. The second section begins at the *Piu mosso* in measure 431. However, the second theme does not enter until measure 433. The second theme is played by the violins and viola.

Figure 4.36. Page 49, measures 433-439

The *motto* can also be heard in an ostinato rhythmic pattern beginning in measure 436. The second theme is played by the horns (measures 451 through 457) and by the trumpets and trombones (measures 458 through 461). Beginning in measure 468, the first theme is presented in a fugato by the oboe and English horn. The fugato is heard for fifteen measures. Along with the fugato, second theme material is played by the bass. The first theme ends in measure 483, and the second theme continues until measure 493. The development section begins in measure 494, and ends in measure 570. In measure 571, the second theme returns in diminution.

Figure 4.37. Page 66, measures 571-573

The *motto* theme is also played in diminution.

Figure 4.38. Page 66, measures 571-572

The second theme is treated in a fugato manner in measures 571 through 585. The first statement of the theme is by the cello and has a C tonal center. The second statement of the theme is by the viola and has a G center. Hence, the traditional statement of the second entrance is on the fifth degree of the scale. The third statement of the theme is by the violins and has a C center. The first theme material returns in measures 594 through 603.

Figure 4.39. Pages 68-69, measures 594-603

The coda begins at measure 604, and the movement ends in measure 656. In measures 627 through 629, there are three different statements of the *motto* theme.

Figure 4.40.   Pages 73-74, measures 627-629

There is also an augmentation of the first theme material in measures 627 through 639.   The augmented theme is played by the trumpets and trombones.

Figure 4.41.   Pages 73-77, measures 627-639

Copland has used many indications of polytonality. Measures 451 through 455, for instance, show an example of polytonality. During these measures, the composer uses three tonal centers simultaneously. The first, an F tonal center is the bass, contra-bassoon, and trombones; the second, an A tonal center in the horns; and the third, an F-sharp center in the woodwinds, trumpets, and strings.

Figure 4.42. Page 50, measures 451-455

More often than not, Copland utilizes the *motto* theme in an ostinato rhythm to establish a tonal center or centers. The idea can be seen in measures 468 through 489 where a B-flat center is established, measures 431 through 450 where a B tonal center is established, and various other places throughout the movement. Measures 494 through 497 show still another indication of polytonality. In this instance, the bass and cello indicate an F-sharp center, and the viola and violin indicate a C center. Beginning in measure 571, another example of polytonality can be found between the bass and cello. The bass has established a B tonal center while the cello has established a C tonal center.

Figure 4.43. Page 66, measures 571-574

Perhaps the final example of polytonality can be seen in measures 594 through 603. In these measures, the cello and glockenspiel indicate a G-sharp center, and the viola and bass clarinet indicate an F tonal center.

Copland also utilizes polyharmony. An example of these polyharmonies can be observed in measures 428 through 430 where there are two different triads sounding simultaneously over a C tonal center. The example below is a reduction of the triads that occur in measures 428 through 430.

Figure 4.44. Page 48, measures 428-430

Another example of polyharmony is found in measures 425 through 427. These harmonies also occur over a C center. The following example is a reduction of the triads that occur in measures 425 through 427.

Figure 4.45. Page 47, measures 425-427

The last two examples of polyharmony used major triads. The bottom triadic unit of the polychords is in second inversion. Persichetti states why this is important:

> The resonance of a polychord is determined by the intervallic structure of the bottom chordal unit and the power of its separate tones to generate overtones. The second inversion of the major triad as a bottom unit is the most resonant chordal unit upon which polyharmony can be erected, because its internal spacing is closest to that of the harmonic series; the

major third of the fundamental triad in close
position is not as close to the size of the
perfect fifth of the overtone series as is the
perfect fourth of the six-four chord. When the
tones of the bottom triad are spread apart, the
fundamental position is most sonorous.[8]

There is also another series of polyharmonies in measures
509 through 514; however, these chords do not adhere to the
intervallic spacing described by Persichetti.

Copland also uses quartal harmonies. In measures 451
through 461, there are a series of quartal harmonies over an
F center which changes to a B center in measure 458. The
intervallic arrangement of the three note chords is aug-
mented fourth and perfect fourth.

Figure 4.46. Pages 51-52, measures 460-461

The quartal harmonies from measures 451 through 459 imply an
A tonal center while the harmonies in measures 460 and 461
are used to modulate to a different tonal center.

In measures 607 through 609, and measures 610 through
612, the composer uses two different chord clusters.

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[8]Vincent Persichetti, *Twentieth-Century Harmony* (New
York: W. W. Norton and Company, 1961), p. 138.

Figure 4.47. Page 70, measure 607 and measure 610

The movement remains conservative with regard to rhythm. There are instances in which augmentation and diminution are used. A good example of diminution can be seen in the return of the *motto* theme in measure 571. Although Copland is writing in a 2/4 meter signature, he has taken the liberty to subdivide the measures where they can be counted also in a 3/8 meter signature. The second theme is used in diminution in measures 571 through 574. The use of augmentation occurs in the statement of the first theme in measures 552 through 564. The *motto* theme is used in augmentation, diminution, and its original form, simultaneously, in measures 627 through 629. Copland also utilizes several ostinatos throughout the movement. A majority of the ostinatos are built around the *motto* theme.

There are few orchestral effects used in this movement except for the use of *pizzicato* and *staccato* treatment in the strings. A very dense texture can be found in this movement. The density is created by the use of polytonality, polyharmony, and clusters. Perhaps the most dense texture occurs in measures 451 through 457 where the three different tonal centers occur. The same effect can be seen

in measures 500 through 519, and measures 605 through 656. There are also instances when Copland uses a very thin and transparent texture, for example, in measures 432 through 450, and measures 520 through 560. Throughout the movement, Copland shifts back and forth between a texture which is transparent to one that is dense.

General Observations

For the first two movements of this symphony, the tonal centers remain well defined. In the last movement, however, the tonal centers are not as clear. The uncertainty is due to the occurrence of polytonality, clusters, and polyharmonies. There are several examples of polytonality throughout this composition. The first movement, for example, in measures 29 through 35, shows a polytonality through the use of a D and an F tonal center together. In the last movement, Copland has utilized as many as three tonal centers simultaneously. Polyharmonies are constructed in such a way as to achieve the maximum amount of resonance from each sonority. Clusters and quartal harmonies can also be found in the last movement.

The analysis shows that the melodies are often very lyrical. The first theme of the first movement and the first theme of the last movement are good examples of lyrical melodies. The composer, in many instances, will use

augmentation and diminution in the development of his themes. There is also the use of *stretto* in his thematic development as well. In the second movement, Copland takes advantage of a melody which is derived from the blues scale. The scale employs the flatted third, fifth, and seventh degrees of the diatonic scale. The melodic structure of the second theme of the second movement resembles that of a French folksong entitled *Au Clair De La Lune*. The similarities in the intervallic structure of both melodies can be seen in the figure below.

Copland's Theme

Au Clair De La Lune

Figure 4.48.

Since it is a documented fact that Copland studied composition in Paris, it may also be safe to assume that he might have been influenced by the French folklore.

The most important formal element in this symphony is the *motto* theme.
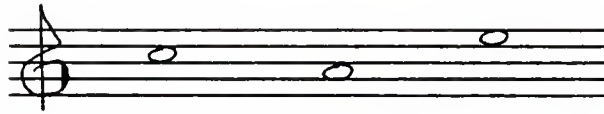
Figure 4.49

The theme occurs in a variety of forms--harmonically, melodically, and rhythmically. The *motto* theme serves as the unifying force for the entire composition. Since the theme occurs in all three movements as a unifying element, it would qualify this symphony for the cyclic principle of formal design. In regard to the form of each movement, the first is free in design, the second has an overal ABA format, and the third resembles the *sonata-allegro* format. In the second and third movement, the second theme remains in the same tonal center as the first theme; however, this is not common. The second movement does have a mediant relationship with respect to key centers between the first and second sections. It must be pointed out that the second movement, entitled *Scherzo*, also follows the traditional *scherzo* form. In the last movement where the themes return in the recapitulation, they occur in reverse order with the second theme returning first, and the first theme returning last. Both the second and third movements have codas. With respect to the formal design of each movement, the neoclassical style would apply for two reasons: first, because of

the use of traditional titles--*Prelude, Scherzo,* and *Finale;* and second, because each movement closely resembles some traditional design.

There are many rhythmic devices employed in this symphony. In the first movement, there are times when Copland would utilize accents to change the 6/8 meter pulsation to a 2/8 meter pulsation. During the second movement, Copland uses accents to shift from a 3/4 meter pulsation to a 3/8 pulsation. Polyrhythms are also used in the second movement. The composer's most consistently used rhythmic device is the ostinato. These ostinatos can be found in all three movements. The composer utilizes such devices as augmentation and diminution to lengthen and shorten note values.

Very few orchestral effects can be found in this symphony. For the few that do occur, many of those are for strings--muted playing, *pizzicato, staccato,* and *col legno.* The most important aspect about the orchestration of this symphony is the thin and transparent texture in the first and second movements as opposed to the dense texture used in the last movement. The thin texture in the first two movements is due to rare doubling, small instrumentation (chamber orchestra), and incomplete chord structure. The thick texture in the last movement is caused by an extensive use of polychords, polytonality, and clusters. Although the

instrumentation of this symphony calls for an expanded per-cussion section, a majority of the instruments are not used until the second and third movements.

The *First Symphony* is definitely in a neoclassical style with regard to formal design and titles; however, the harmony and rhythm of the symphony tend to be more in the twentieth-century tradition. Thus, Copland is able to com-bine old and new elements, together, for a very interesting composition.

CHAPTER V
SECOND (SHORT) SYMPHONY

The *Second Symphony*, nicknamed the *Short Symphony*, was completed in 1933, and dedicated to Carlos Chavez. It probably received the title "Short Symphony" because it is only fifteen minutes in length. The symphony was first performed in Mexico City on November 23, 1934, by the Sinfonica de Mexico under the direction of Chavez. Smith says, "because of the difficulty for both performers and listeners, the *Short Symphony* remained unheard at home as an orchestral work until Stokowski performed it in an NBC premiere on January 9, 1944.[1] In 1937, Copland arranged the *Short Symphony* for a sextet. The sextet included string quartet, clarinet, and piano. The sextet version is more often performed. Copland says:

> I've always thought that the *Short Symphony* was one of the best things I ever wrote. And it has never caught on, for reasons not quite clear to me. It was technically rhythmically difficult when I wrote it, but I don't think nowadays it would cause any problem. Pieces sort of have their own fate, you know.

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[1]Julia Smith, *Aaron Copland: His Work and Contribution to American Music* (New York: E. P. Dutton and Company, Inc., 1955), p. 150.

You can't always predict just what's going
to happen to them.[2]

The *Short Symphony*, to this day, remains unperformed by many
major orchestras.

First Movement

The tonal centers of the *Short Symphony* are very
ambiguous. For example, the opening motive indicates a D
major or D minor tonality along with implications of poly-
harmony. The tonal levels of this movement, however, do
show a distinct mediant and submediant relationship. The
first movement follows the *sonata-allegro* design. The tonal
levels of this movement are shown below.

1st Theme		2nd Theme		1st Theme
	(Trans.)		(Dev.)	
G		E		B-flat
Meas. 1	(13)	43	(98)	112

2nd Theme		Coda		
(Trans.)			(Trans.)	
	D		G	
(126)	138		155	(168)
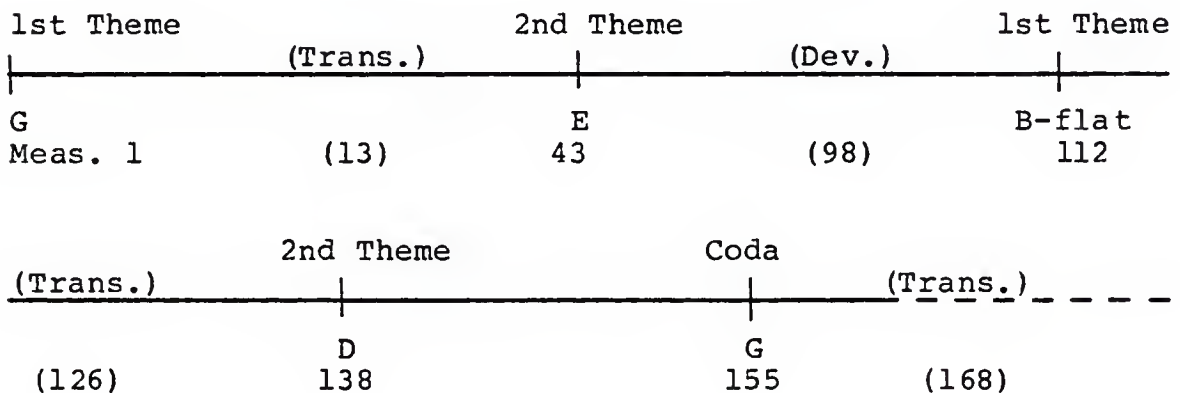
Figure 5.1. Tonal levels of the First Movement

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[2]Statement by Aaron Copland, composer, in an interview
with him by John Calloway, October 22, 1981, a production of
WWTW/Chicago, presented by the Public Broadcasting Service.

The first movement of the symphony, tempo marked $\downarrow$ = 144, opens with a five note motive which implies the triads of D major and D minor.

Figure 5.2. Page 1, measure 1

Copland uses the five note motive as the melodic germ of his first theme, and for the first thirteen measures of the movement, it is heard throughout the orchestra in a variety of instruments. Following a brief interlude, the theme is heard again, but with a slight difference. The piccolo and piano are the first to present this theme.

Figure 5.3. Page 6, measure 33

The flutes and clarinets, followed by the violins, present the theme in augmentation and in the new tonal center of B-flat.

Figure 5.4.   Page 7, measures 44-47

Figure 5.5.   Page 8, measures 46-48

Copland also uses repeated notes to expand this theme which is now played by the piccolo, flutes, English horn, and clarinets.

Figure 5.6.   Page 8, measures 48-49

For the next thirty-four measures, this five note theme is played in a variety of new forms and tonal centers using such devices as augmentation

Figure 5.7. Page 10, measures 58-60

and transposition during the transition to the second theme.

Figure 5.8. Page 11, measure 69

The second theme begins in measure seventy-nine. In contrast to the first theme, the second theme is more dance-like in character with syncopated jazz implications. The new theme is played by the English horn, and has a countermelody in the clarinet.

Figure 5.9. Page 13, measures 79-85

The second theme material is shown below in an inversion using the same thematic fragments in the oboe and bassoon.

Figure 5.10.   Page 14, measures 86-89

Figure 5.11.   Page 15, measures 94-99

The second theme receives a shorter treatment than the first theme.

The second theme is followed by a very short development section of only thirteen measures (measures 99 through 112).   In this section, Copland uses devices common to the

fugue, particularly *stretto* and inversion. The *stretto* is based on the opening five note motive and can be seen in measures 100 through 102.

After the brief development section, the first theme returns in the tonal center of B-flat and is played by the flutes.

Figure 5.12. Page 17, measure 113

The first theme undergoes a series of changes, one of which can be seen below in the flutes and clarinets.
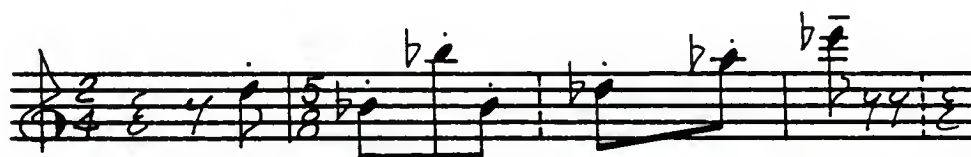
Figure 5.13. Page 17, measures 115-117

Between measures 126 and 138, there is another transition. The composer uses the repeated note idea again in this section, as in the first section, to expand the theme.

Figure 5.14. Page 19, measures 126-127

In this transitional section, there is another *stretto* that occurs using the first theme as material. The *stretto* occurs between measures 126 and 138. The *stretto* differs from the previous one in the development section in that this one uses the entire five note motive with repeated notes as thematic material.

After the transition, the second theme returns and is played by the trumpets and horns in the tonal center of G.

Figure 5.15. Page 21, measures 145-150

The coda begins in measure 155 and is brought to a close at a climactic point in measure 165, when the first theme is played by the entire orchestra (except for the horns) in the tonal center of G.

Figure 5.16. Page 25, measures 165-166

Measures 169 through 174 serve as transitional material to the second movement, which begins in a B-flat tonal center.

The movement has many hints of polyharmony. A majority of the polyharmony implies a dominant-tonic relationship. The opening motive, for instance, implies a D major/minor chord. In the second measure, the resolution of this chord to G implies that the chord on D functions as a dominant resolving to the G tonic, and the F-sharp in the bass, with the subsequent D and A, preserves the dominant implication, giving a polyharmony I over V.

Figure 5.17. Page 1, measures 1-2

In measure eighty-one, the bass line indicates an F-sharp pedal point over a possible A and E chord. The two perfect fifths (A to E and E to B) provide possible triadic implications.
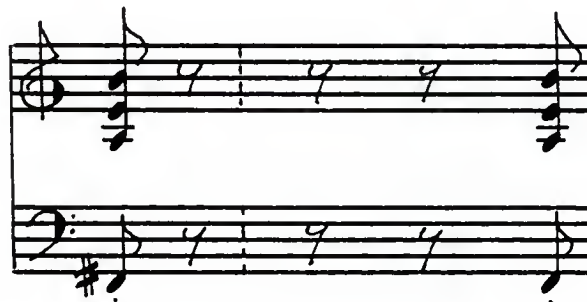
Figure 5.18. Page 13, measure 81

In measures sixty-one and sixty-two, the cello and bass outline the opening motive, rhythmically varied, on a G root. The horns, meanwhile, play a figure ending on the triad of C-sharp major, a tritone away from G. The implication here is still one of polyharmony. In measure twenty-seven, Copland uses an implied A sonority over a D tonal

center. Once again, the leading-tone in the bass implies the dominant function.
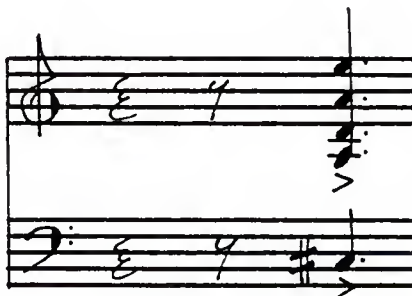
Figure 5.19. Page 4, measure 27

Measure 111 contains a chord of a different complexity. The three perfect fifths provide substantial root ambiguity. It is noteworthy that the chord occurs at a moment just preceding the recapitulation in measure 113.
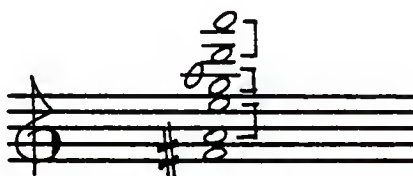
Figure 5.20. Page 16, measure 111

Although most of the chords examined have tones or triads that imply a certain degree of polyharmony, it is unusual to find complete triads or dominant-seventh chords uncomplicated by added elements. Copland does, however, use these chords in a few instances.
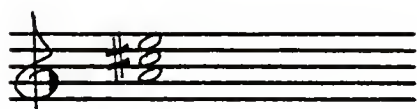
Figure 5.21A.
Page 10, measure 59
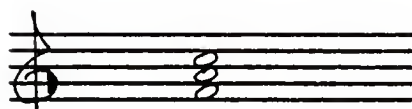
Figure 5.21B.
Page 12, measure 73
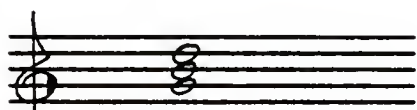
Figure 5.21C.
Page 11, measure 67
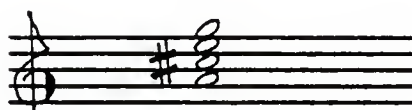
Figure 5.21D.
Page 21, measures 142
and 144

The term *incisivo*, used parenthetically after the tempo marking, suggests a bold rhythmic style throughout. Copland changes meter frequently to add rhythmic vitality to the movement. Through the changes of meter and syncopation, the composer often shifts the accents to the upbeat or subsidiary beat. In measures 107 and 108, for example, there is a shift in accented beats.

Figure 5.22.   Page 16, measures 107-108

The use of augmentation to expand the duration of note values is found frequently throughout this movement. The figure below shows the rhythm of the first theme and its augmentation.

Figure 5.23. Page 1, measure 1

Figure 5.24. Page 7, measures 44-45

The most noticeable rhythmic element prevalent throughout the movement is syncopation. The rhythm of the second theme is syncopated, giving the listener a jazz-like impression through its displaced accents.

Figure 5.25.   Page 15, measures 94-99

Another example of syncopated rhythm is found in measure
eleven.

Figure 5.26.   Page 3, measure 11

The use of meter changes also adds to the rhythmic instabil-
ity.   In some cases, the meter changes are very frequent.
Frequent meter changes can be observed in measures 150

through 169, where the meter changes thirteen times in a span of nineteen measures, displacing the expected regularity of emphasis.

$$\frac{4}{4} \longrightarrow \frac{3}{4} \longrightarrow \frac{4}{4} \longrightarrow \frac{5}{8} \longrightarrow \frac{6}{8} \longrightarrow \frac{5}{8} \longrightarrow \frac{9}{8} \longrightarrow \frac{6}{8} \longrightarrow \frac{5}{8} \longrightarrow \frac{6+2}{8} \longrightarrow \frac{6}{8} \longrightarrow \frac{5}{8} \longrightarrow \frac{3}{4}$$

Figure 5.26. Page 3, measure 11

In measures 113 through 126, there are ten meter changes during a span of fourteen measures.

$$\frac{4}{4} \longrightarrow \frac{2}{4} \longrightarrow \frac{5}{8} \longrightarrow \frac{4}{4} \longrightarrow \frac{3}{8} \longrightarrow \frac{4}{4} \longrightarrow \frac{3}{4} \frac{3}{8} \longrightarrow \frac{4}{4} \longrightarrow \frac{3}{4} \frac{3}{8} \longrightarrow \frac{5}{4}$$

Figure 5.28. Pages 17-19, measures 113-126

Copland's longest periods of stability in any time signatures are outlined below.

MM.	84- 98	15 measures 3/4
MM.	102-112	11 measures 3/4
MM.	135-144	10 measures 4/4

The composer uses duple, triple, compound duple, compound triple, and quintuple meter signatures in this movement. The originality and freshness of the rhythm in the first movement can be attributed to the use of syncopation and frequent changes of meter.

An aspect of the music that demands analytical atten-
tion is Copland's economy of means in creating the trans-
parency of texture. Despite the use of such minimum amount
of material, for example, incomplete chords, rare doubling
except for emphasis or color, and few *tutti* sections,
Copland is still able to achieve a great variety of or-
chestral sonority. The next two musical examples demon-
strate Copland's rare skill for achieving a striking effect
with the fewest possible notes contained within a chord
structure.

Figure 5.29. Pages 21-22, measures 145-148

The climactic point in the composition is written in oct-
aves. By using these octaves, Copland achieves an "open-
ness" or "transparent" texture, as well as a direct tonal
centering.

Figure 5.30.   Pages 25-26, measures 165-168

The clear and well-defined texture achieved by Copland in this movement can be attributed to his ability to write soloistically for all the instruments and a general lack of harmonic "padding" which is unnecessary for his basic musical ideas.

The composer does vary the instrumental color on occasion.   There is the use of *pizzicato* effects in the strings (measures 115 through 124), and muted passages for strings (measures eighty and eighty-three).   The strings are also required to produce harmonics which can be seen in measures ninety-one and ninety-two.   The composer also uses the *col legno* effect for strings in measures eighty through eighty-three.   In one instance, the composer has used as many as three of these effects simultaneously.   The idea can be seen in measure eighty, where Copland uses muted playing in the first violins, *pizzicato* playing in the second vio-lins, and the *con legno* effect, also in the second violins

and cello. Another device used for color is the *cuivré* effect in the horns, where it is commonly found. The *cuivré* effect can be seen in measures six and seven. Muted playing for horns can be seen in measures twenty-three and twenty-four, and muted playing for trumpets can be seen in measures 128 through 132. Finally, there is the use of the *glissando* in measures 170 and 173.

The instrumentation of the *Short Symphony* is illustrated below.

```
  Piccolo
2 Flutes (Fl. I doubling Fl. in G)
2 Oboes
  Heckelphone (doubling Cor Anglais)
2 Clarinets in B-flat
2 Bassoons
  Double Bassoon
4 Horns in F
2 Trumpets in C
  Piano
  Strings
```

Since the instrumentation calls for strings, woodwinds, and brasses in pairs, the symphony closely resembles the classical instrumentation of the symphonies of Haydn and Mozart. In effect, a neoclassic orchestra is used for the most part. No percussion instruments are used in this symphony. However, the piano is treated in a percussive manner. The English horn, piccolo, bassoon, heckelphone, and piano are not part of classical instrumentation.

Second Movement

The second movement of the *Second Symphony* is only ninety-five measures in length. There is an initial tempo marking of $\downarrow$ = 44, a substantially slower tempo than that of the first movement. The second movement is built around two contrasting themes. The tonals levels of this movement revolve around F and B-flat. The second theme's tonal center is a perfect fifth away from that of the first theme. The form of this movement resembles that of the arch design. The tonal levels of the movement are diagrammed below.

```
1st Theme                          2nd Theme
                                                      (Trans.)
├────────────────────────────────┼──────────────────────────
B-flat                             F
Meas. 175                          205                 (234)


2nd Theme                          1st Theme
                                                  (Trans.)_ _ _
├────────────────────────────────┼────────────────────────
F                                  B-flat
238                                254                 (264)
```

Figure 5.31. Tonal levels of the Second Movement

The first theme is comprised of a descending tetrachord. The intervals are half step, whole step, and whole step. The theme is first played by the flute in G.

Figure 5.32.   Page 27, measures 175-176

The second time that the theme is heard, it is played by the violas.
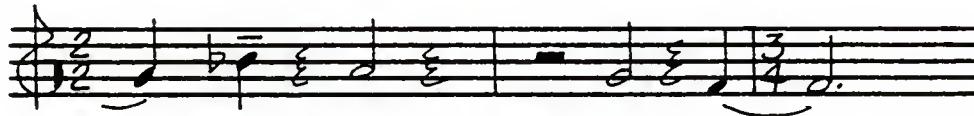
Figure 5.33.   Page 27, measures 179-181

There are various treatments of half and whole step intervals beginning at the *piu mosso* (♩ = 52) in measure 187. The first two measures of the violin and viola part at the *piu mosso*,

Violin

Cello

Figure 5.34.   Page 27, measures 187-188

and the horn part,
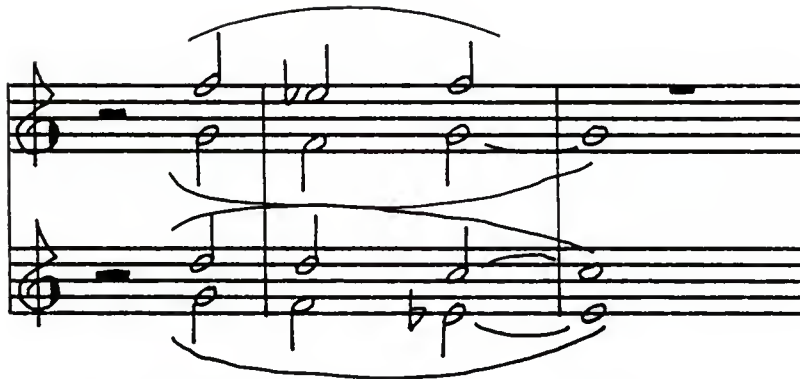
Figure 5.35. Page 28, measures 190-192

show how Copland treats the opening idea to extend the theme. In measures 194 and 195, the first theme material is used in a *stretto*. Measures 219 and 200 mark the last time that the first theme is heard in counterpoint with its inversion, and is played by the English horn, first horn, and second horn. The section is brought to a close in measures 203 and 204, after the phrase extension and its inversion are played by the second horn.

The second section begins in measure 205, but the second theme is not played until 208. Measures 205 through 207 establish an F tonal center and set a new, slightly faster tempo. Although the new tempo is only slightly faster than the first, it employs shorter note values and is, therefore, more dance-like in character.

Figure 5.36. Page 30, measures 208-211

In measure 219, the second theme is used in canonic imita-
tion. The imitation occurs between the second flute, first
oboe, and first bassoon in measures 219 through 223. The
dotted-eighth and sixteenth note rhythm which is derived
from the second theme is used throughout this section,
including accompanying figures. Measures 234 through 237
consist of both first and second themes in counterpoint.
These four measures serve to separate the two statements of
the second theme, and form an apex in the totally symmetri-
cal structure of the movement. The first theme material is
played by the trumpet, while a rhythm pattern closely
related to the second theme is played by the viola and
cello.

Figure 5.37. Page 32, measures 234-237

The second theme returns in measure 238. Imitative treat-
ment of the second theme material occurs in measures 242
through 244. The second theme comes to a close in measure
253, and the first theme returns in measure 254. The first
theme material is used in a *stretto* during measures 254
through 259. The movement ends in measure 264, and the
remaining five bars (265 through 269) serve as transitional
material to the third movement.

Copland gives the impression that, with regard to
harmony, he is writing more horizontally than vertically.
This is evident by the persistent use of *stretto*, and an
overall use of contrapuntal lines moving independently. The

first theme implies a B-flat tonal center, whereas the second theme enters in an F tonal center.

The rhythm of the second movement is somewhat conservative as compared with the first movement. The meters used in this movement are chiefly duple and triple. As phrase extensions, 3/4 and 5/4 measures occur occasionally. Copland remains in the 2/2 (*all breve*) meter longer without changing than he does any other meter. This occurrence can be observed in measures 254 through 264. Copland not only uses meter changes to vary the rhythm, but he also uses syncopation. The first example of syncopation can be seen in measures 179 through 181 using the first theme as material.

Figure 5.38. Page 27, measures 179-181

The next example of syncopation occurs in the second theme.
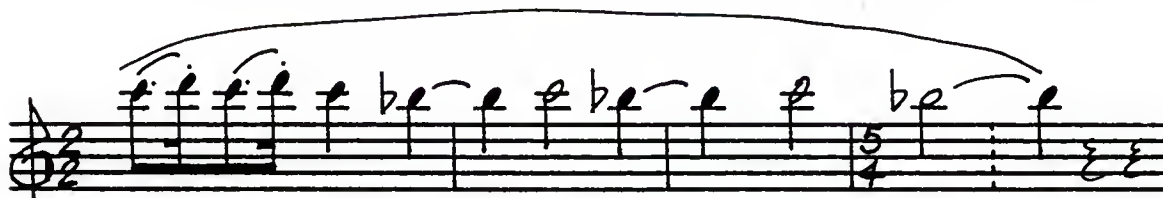
Figure 5.39. Page 30, measures 208-211

The rhythmic scheme of the second violin, viola, cello, and double bass parts is also syncopated in measures 208 through 211.
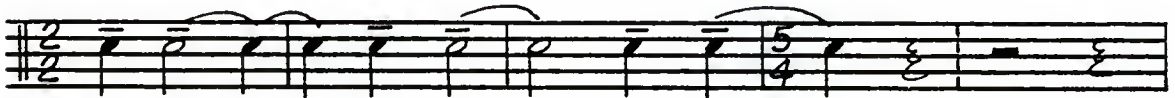
Figure 5.40. Page 30, measures 208-211

The longest and most pronounced example of syncopation occurs between the cello and double bass in measures 248 through 253.

Figure 5.41. Page 34, measures 248-253

There is also another distinct syncopation in the horns between measures 260 and 263. In measures 236, Copland utilizes a rhythmic pattern that has not been used before in this symphony. The pattern suggests that four notes should be played during a span of three counts, and is used only for effect of a *ritard*.
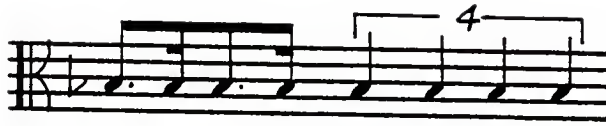
Figure 5.42.   Page 32, measure 236

The thin texture that was prevalent in the first move-
ment persists in this movement. Also included in Copland's
orchestral color are such effects as trills in the clarinets
and flutes (measures 187 through 196), muted horns (measures
206 and 216 through 219), and muted trumpets (measures 234
through 237).

Third Movement

The third movement does not adhere strictly to any
classic formal design. In her book on Aaron Copland, Julia
Smith states that this movement employs a cyclic principle
of design.[3] The cyclic principle is defined as one in which
related thematic material is used in all or in some of the
movements.[4] The formal design of this movement resembles
that of the *sonata-allegro* idea. The tonal levels of this
movement are outlined below.

---

[3]Smith, p. 152.

[4]Willi Apel, *Harvard Dictionary of Music* (2nd ed.;
Cambridge Massachusetts: Belknap Press of Harvard
University Press, 1972), p. 217.

```
1st Theme                      2nd Theme
                                                            (Dev.)
├─────────────────────────────┼─────────────────────────────────
D-flat                         F
Meas. 270                      292                        (325)
```

```
           1st Theme                   2nd Theme
    ───────────────────┼─────────────────────┼──────────────
                   D-flat                 A-flat        (Trans.)
                   387                    404          (425)
```

```
                Coda
    ───────────────────┼─────────────
                477
```
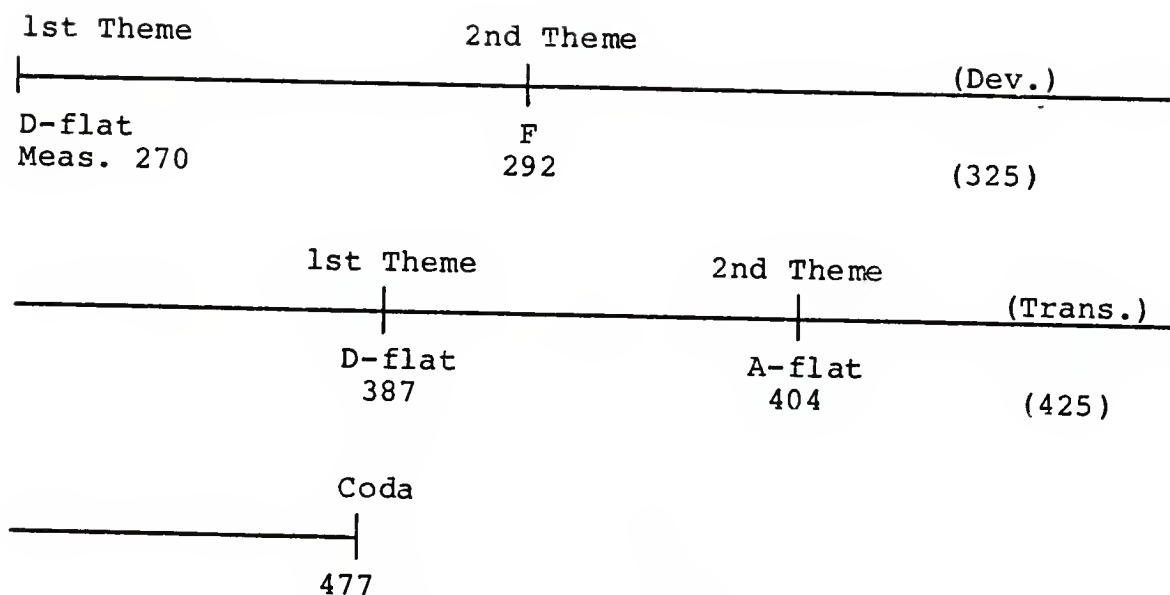
Figure 5.43.   Tonal levels of the Third Movement

The first and second tonal centers, although often vague, had a mediant relationship. The first time the two themes appear, the first theme has a D-flat center (measure 279), and the second theme has an F center (measure 292). The second time they appear, the first theme has a D-flat center (measure 387), and the second theme has an A-flat center (measure 404).

The first section of this movement opens with a short motive. The motive is first played by the bass clarinet.

Figure 5.44. Page 37, measures 272-273

When the motive is heard in conjunction with the *pizzicato* notes in measure 271, it outlines the triad D-flat, F, A-flat. From measures 280 through 284, the theme is heard in a variety of instrumental colors, some outlining chords, whereas others do not. The motive is heard two final times before a small climax is reached in measure 287. The bassoon plays the motive the first time followed by the horns.

Figure 5.45. Page 40, measures 286-287

In measures 291 and 292, Copland outlines a motive that will mature into his second theme.

Figure 5.46. Page 41, measures 291-292

It is interesting to note that the *anacrusis* to the second
theme outlines the triad D-flat, F-flat, and A-flat. The
use of syncopation in the theme sharply contrasts it with
the first theme. The theme is heard again in measures 303
through 306 in the oboe with added tones.
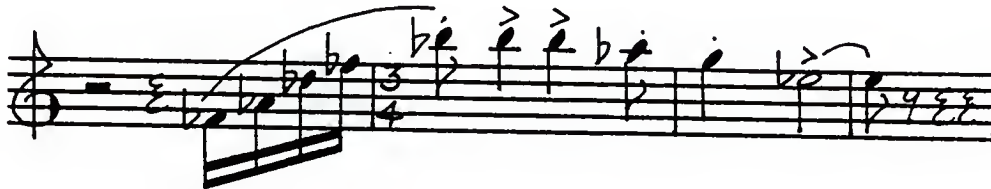
Figure 5.47. Pages 43-44, measures 303-306

The theme reaches its full maturity in measure 306 as the
violins play it in its entirety.

Figure 5.48. Pages 44-45, measures 306-312

The second theme comes to a close in measure 324, and the development section begins in measure 325.

The return of the first theme is in measure 387. It also marks the return of the ostinato rhythm which accompanied it the first time. Although the intervals have been changed, the central melodic idea of the theme remains the same.

Figure 5.49. Page 54, measures 390-391

The second theme returns in measure 404 continuing to bear the syncopated jazz rhythm which was so characteristic of it the first time it appeared.

Figure 5.50. Page 55, measures 403-405

Between measures 403 and 424, the second theme is passed around among different instruments to give an effect of a *stretto.*

There is a transitional section beginning in measure 425.
Measure 454 marks the playing of the second theme by the
horns. The second theme is sounded throughout the orchestra
until measure 476. The coda begins in measure 477 when the
first theme from the first movement of the symphony returns,
thus indicating the cyclic principle of formal design. The
theme is played in augmentation by the flute and piccolo.
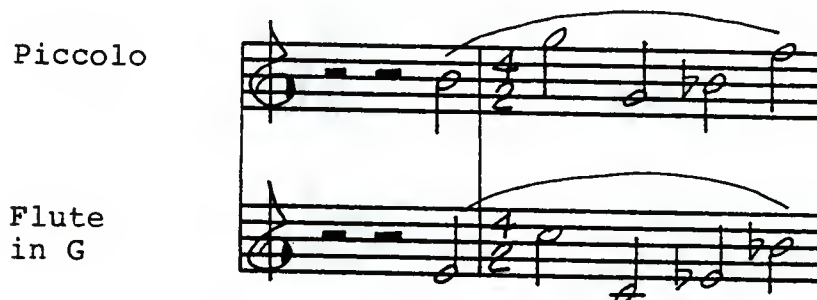
Figure 5.51. Page 64, measures 477-478

In measures 487 through 489, the theme is played again, but
in a slightly different rhythm by the violins, viola, and
horns.
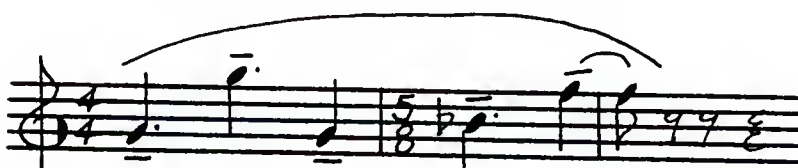
Figure 5.52. Pages 64-65, measures 487-489

The movement continues to the end with fragmentations from the first theme of the first movement sounding in the piano, clarinet, and piccolo until the orchestra enters and cadences in an F tonal center in measure 506.

The harmonic implications of this movement lends itself to polytonal analysis. At the beginning of this movement, Copland outlines a series of major triads.

Bassoon I

Figure 5.53A. Page 37, measure 273

Bass
Clarinet

Figure 5.53B. Page 37, measure 273

Clarinet
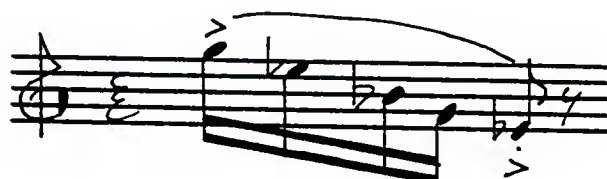
Figure 5.53C. Page 37, measure 275

The A major and D-flat major triads play an important role in determining the tonal centers of the first theme. In measure 279, Copland uses an implied A major triad without the A, and the D-flat major triad without the A-flat as pedal points. The two tonal centers A and D-flat suggest that the harmonic background at this point is polytonal. The ostinato rhythm in the second violins, and the chord structure in the first violins, serve further to confirm the polytonality. In measure 283, the tonal centers of F-sharp and B-flat are used. This changes in the second half of measure 284 to a B-flat and G-flat tonal center. The F-sharp, A-sharp, and C-sharp is the enharmonic equivalent of G-flat, B-flat, and D-flat. In essence, two tonal centers, B-flat and G-flat, occur simultaneously.
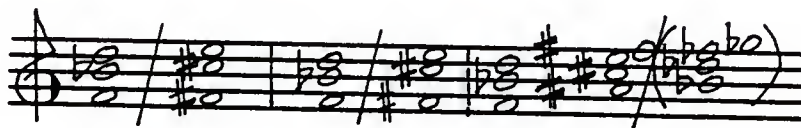
Figure 5.54. Page 39, measures 283-284

The second half of measure 285 also brings about a change in harmony. The D-flat tonal center remains in the upper voices, whereas the lower voice tonal center has changed to A-flat. Copland uses a series of chords in measures 287 through 288, which imply polyharmony.
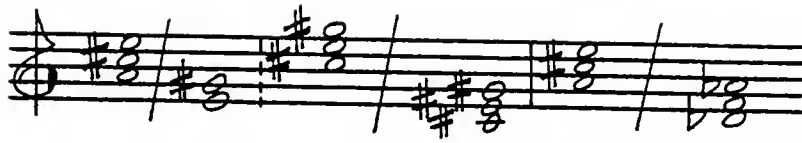
Figure 5.55. Page 40, measures 287-288

The first chord implies an A major and an E major triad; the second, C-sharp major and a C-sharp minor triad; and the third, an A major and D-flat major triad. There is a rhythmic ostinato in measures 371 through 377 that uses a polychord. The polychord consists of a B-flat major and D-sharp diminished triad.
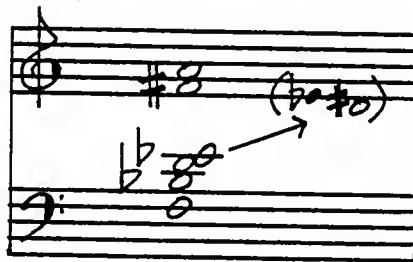
Figure 5.56. Page 52, measure 371

The rhythmic activity of this movement is much like the first movement in that there are ostinatos, frequent changes of meter, and syncopated rhythm patterns. Beginning in measure 279, there is an ostinato pattern occurring in the second violins which continues through various instruments until measure 287.

Figure 5.57. Page 38, measures 279-280

The element of syncopation is very evident in the statement of the second theme.

Figure 5.58. Page 45, measures 315-318

The alternating meter changes of 7/8 and 5/8, beginning in measure 325, give an unstable rhythmic pulse. The variety achieved through alternation of meters adds a "freshness" to the rhythmic scheme. Within the 5/8 and 7/8 pattern, Copland has divided the measures to aid in counting.

Figure 5.59.   Page 46, measures 326-327

Copland also divides the 6+2/8 meter in measure 383, and the 5/4 meter in measure 292.   In measures 366 through 368, the composer has drawn the sixteenth-note beams across the bar line to keep the strong rhythmic pulse from occurring at the bar line.   The effect has also been reinforced by the use of the slur markings to indicate the phrasing.

Figure 5.60.   Pages 50-51, measures 366-369

Augmentation is used in a treatment of the first theme material from the first movement during measures 477 and 478.   The composer also uses several meter signatures during this movement.   The use of such a number of meter signatures and the frequency of the changes again show Copland's concern with providing variety to the element of rhythm.

The orchestration of this movement provides a more frequent use of the entire orchestra than any of the previous movements. In his orchestration, the composer utilizes a variety of orchestral effects for color. One such effect is the muted playing for trumpets in measures 275 through 277. The muted effect can be seen in the violins in measures 279 through 285. The stopped horn effect is used in measures 305 through 310. The use of *col legno* playing is illustrated in the violins and violas in measures 325 through 330. The effect of *pizzicato* playing can be observed in the second violins in measures 331 through 333. The composer also uses muted horns in measures 343 through 361. In measures 489 through 495, the cellos are instructed to produce harmonics on their instruments.

Figure 5.61. Page 65, measures 489-492

Copland also uses another effect in the strings known as *jeté*.

Jeté   *Pizz.*   *Jeté*

arco   *arco*

Figure 5.62.   Page 47, measure 332

Effects like this one and others found in the composition add to the overall variety of tone colors found throughout this movement.

General Observations

The tonal centers of the movements of the *Short Symphony* are mostly consistent and well defined, except for the last movement in which the centers vary because of the strong implications of polytonality. The chord structure throughout the three movements, however, does remain consistent. The composer uses many harmonies that imply polychords. In some cases, the chordal structure is built around a tonic-dominant relationship. It is not uncommon, for example, to find a G, B, D/F-sharp chord. This chord structure implies a D tonal center and a G tonal center. With the leading tone in the bass, the chord gives strong indications of polyharmony in which a tonic-dominant

(I over V) relationship exists. There is also an ambiguity between major and minor keys. The opening motive of the first movement creates an ambiguity between D major and D minor. There are also numerous other examples of ambiguity throughout the work. In the last movement, Copland uses a polytonal structure with the two tonal centers a mediant relationship apart. As shown through the analysis, the composer, in rare instances, does use triads and major-minor seventh chords.

Copland has utilized short fragments or motives to construct his themes. These short themes or motives are used in the first themes of each movement, whereas the longer, syncopated or dance-like themes are associated with the second themes. He uses augmentation, diminution, repeated tones, and transposition in the treatment of the themes. The most common device employed for thematic development is *stretto*. Copland uses *stretto* to imitate his themes or motives in close succession. The development sections are very short, especially in the first and second movements. The developmental sections in the third movement are longer than the ones in the first and second movements. The symphony has only three movements. Most classic symphonies have four movements. The first movement closely resembles the *sonata-allegro* design. The movement has two contrasting themes, a development section, a return of the

two themes, and a coda. The mediant relationship which is
present in the first movement can be traced back to the
works of Beethoven where he departed from classical period
key relationships. The second movement follows an ABBA or
arch design rather than the normal ABA format. The tonal
centers in this movement have a tonic-dominant relationship.
The last movement is also conventional in regard to form.
There are two themes, a development section, a return of the
two themes, a transitional section, and a coda. Copland
links all of the movements together through the use of
transitional material between movements. Through the use of
the transition material between movements, the composer is
able to join the entire fifteen-minute symphony, together,
without a break. In the coda of the last movement, the
first theme from the first movement returns. The return of
the first theme in such a case shows Copland's treatment of
the theme according to the cyclic principle of musical form.
According to the cyclic principle, thematic material is used
in some or all of the movements of a composition as a
unifying factor. It is also important to note that Copland
uses first theme material in the second movement. The
cyclic principle has been used by such composers as Berloiz,
Franck, Vincent d'Indy, Saint-Saens , Fauré, Schumann, and
Dukas.

The first and third movements in the symphony exhibit many meter changes. These changes contribute to the irregularity of metric pulsation. The composer also uses syncopated rhythms, some of which have jazz implications. The second movement remains conservative in the variety of meters used; However, the freedom achieved by the rhythm throughout this symphony can be a direct result of the meter changes, and syncopated rhythmic figures.

The *Short Symphony* is basically a work in the neoclassic style in regard to instrumentation and formal design. Copland's instrumentation calls for pairs of wind and brass instruments. The pairing of instruments resembles the instrumentation of the classical orchestras of Haydn and Mozart. The piccolo, bass clarinet, flute in G, and double bassoon, were not, however, part of classical instrumentation. Using only horns and trumpets from the brass section also suggests that the work is of the neoclassic style. The most remarkable observation about this symphony is that it uses no percussion, except for the piano, which in effect is used as a percussive instrument. When Copland was asked why he did not use any percussion, he answered in amazement, "I didn't! Not one bang on anything?" There was then a long pause, after which he remarked, "That's very odd."[5]

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[5]Statement by Aaron Copland, composer, in a personal interview, Peekskill, New York, July 15, 1981.

The transparent texture achieved by Copland in his writing is due to such tendencies as incomplete chords, rare doubling except for emphasis or color, few *tutti* sections, and an overall soloistic writing style for each instrument. The composer uses several instrumental effects to add a variety of colors to the symphony. One of the most pronounced examples of color begins in measure eighty. Here, the composer uses three different effects simultaneously. Copland uses muted playing in the first violins, *pizzicato* playing in the second violins, and the *col legno* effect, also in the second violins and cello. Another example can be seen beginning in measure 325 in the string section. During these measures, Copland uses two different effects together--the *col legno* and *pizzicato*. The *Second Symphony* also calls for effects, such *cuivré*, muted passages for both strings and brass, the *jeté* effect for strings, harmonics for strings, and finally, the use of *glissandos* in the strings.

Copland has succeeded in writing a symphony in the neoclassical style with regard to formal design and instrumentation. He uses no percussion in this composition, except for the few instances in which the piano is used as a percussive instrument. Nevertheless, the work is definitely in a twentieth-century style with regard to its harmony rhythm, and melody.

CHAPTER VI
THIRD SYMPHONY

Aaron Copland's *Third Symphony*, completed in 1946, is the last of his symphonies. The *Third Symphony* was commissioned by the Koussevitzky Music Foundation. The composition, almost forty minutes in duration, was first performed by the Boston Symphony, in Boston, on October 18 and 19, 1946, under the direction of Serge Koussevitzky. The symphony is dedicated to the memory of Copland's dear friend, Natalie Koussevitzky. During the 1946-47 season, the work was awarded the New York Music Critics' Circle Prize for the best orchestral work by an American composer. The *Third Symphony* is probably best known for its quotation of one of Copland's earlier works, *Fanfare for the Common Man*, which appears in the fourth movement. The first noticeable difference in this symphony is that the work contains four movements as opposed to the other three symphonies, which contain three movements each.

First Movement

The tonal center of E is implied at the beginning of the movement. The form of the movement resembles that of

the arch design.[1] The tonal levels of this movement are outlined below.

1st Theme   2nd Theme   3rd Theme

E   A   D
Meas. 1   36   54

                                                 1st Theme

                                                    E
                                                   129

                    Coda

                    160
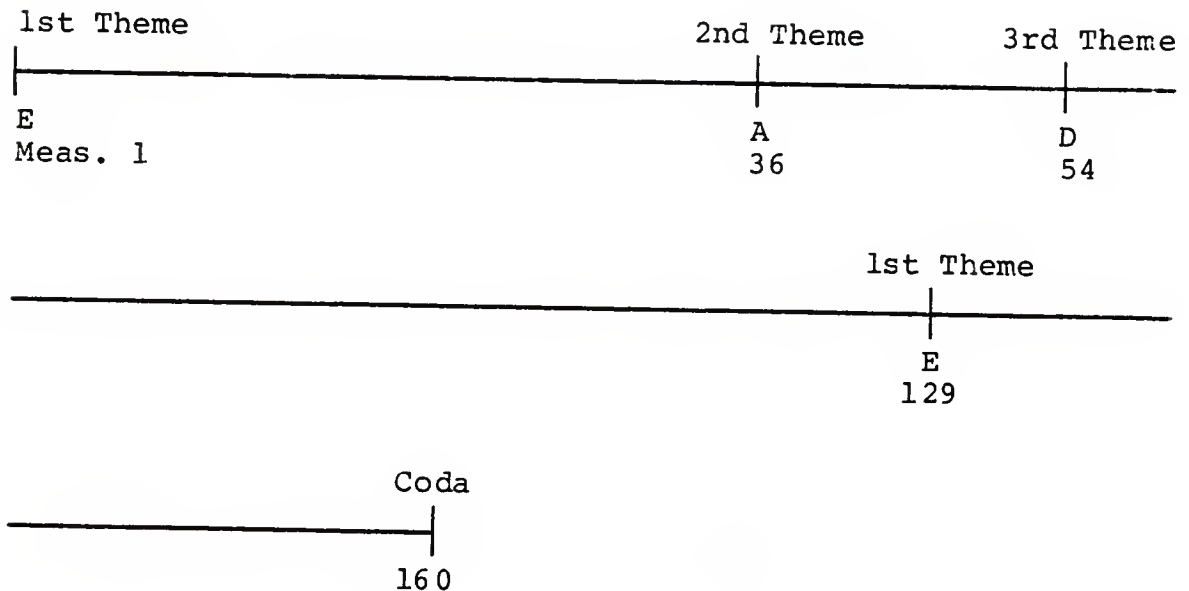
Figure 6.1. Tonal levels of the First Movement

The movement, tempo marked *Molto moderato* (♩ = 52), opens with a slow lyrical melody. The melody, which is the first theme, is played by the flute and violins.

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[1]Taken from the program notes, written by Aaron Copland, on the first performance of the *Third Symphony*, which took place on October 18, 1946, by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky.

Figure 6.2. Pages 1-2, measures 1-8

There are various treatments of this theme by the violins and viola in measures nine through fifteen, and the violins, oboes, and clarinets in measures nineteen through thirty. In measures thirty-one through thirty-four, there is a brief climax before the second theme enters in an A tonal center. The second theme enters in measure thirty-six and is played by the viola, oboe, and English horn until measure forty-two, where its statement is completed by the violins.

Figure 6.3. Pages 5-6, measures 36-44

An E-flat tonal center is indicated beginning in measure forty-five, where the second theme is played by the violins.

Figure 6.4. Pages 7-8, measures 45-53

The third theme enters in measure fifty-four and is played by the trombones in the tonal center of D. The tempo marking at this point has changed to *Piu mosso ancora* (♩ = 92).

Figure 6.5. Page 9, measures 54-57

There are various treatments of the third theme material in measures sixty-five through eighty-eight. The first and second themes are used in counterpoint beginning in measure ninety-two, along with various treatments of the third theme. The first section returns in measure 129, but the first theme does not appear until measure 133. Although the theme is changed through the use of augmentation and inter-vallic contraction, the essential character remains the same.
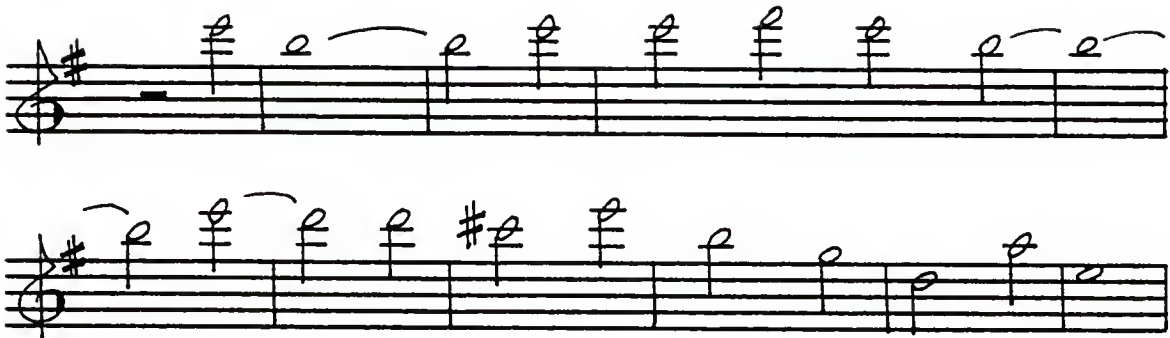
Figure 6.6.   Page 23, measures 133-144

In the bass line in measures 137 through 144, there is a
Phrygian scale on E which is played by the double bass and
cello.
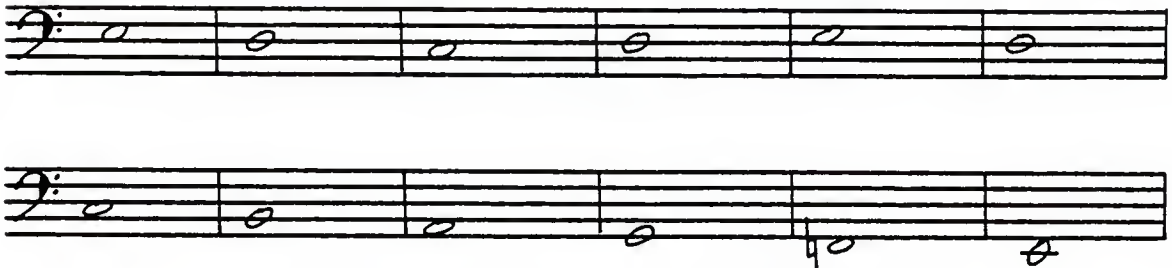
Figure 6.7.   Page 23, measures 133-144

The coda begins in measure 160, and both the first and
second themes can be heard until the movement cadances in
measure 179.

Chordal harmonies, for the most part, are all but
eliminated because of Copland's linear approach to poly-
phony. There is an abundant use of counterpoint which can

be seen throughout the movement. The tonal centers are enforced by the thematic material and key signatures.

The rhythmic content of this movement is not very active. The first and second themes tend to suggest a quiet, pastoral feeling. There is a variety of meter signatures used, but the movement remains relatively conservative with regard to rhythmic activity.

The *Third Symphony* is scored for a large orchestra, and the instrumentation calls for fifteen percussion instruments. The instrumentation for the symphony is listed below.

Piccolo	4 Horns in F
3 Flutes	4 Trumpets in B-flat
2 Oboes	3 Trombones
English Horn	Tuba
Clarinet in E-flat	Timpani
2 Clarinets in B-flat	* Percussion (4 players)
Bass Clarinet	2 Harps
2 Bassoons	Celesta
Double Bassoon	Pianoforte

*Bass drum, Tam-tam, Cymbals, Xylophone, Glockenspiel, Tenor Drum, Woodblock, Snare Drum, Triangle, Slapstick, Ratchet, Anvil, Claves, Tubular Bells

The orchestral effects include *pizzicato* playing in the violins (measures seventy-seven through seventy-nine) and *cuivré* playing in the horns (measures 117 through 119). Copland also uses muted playing for the trumpets in measures 110 through 117, and muted horns in measures four through nine.

Second Movement

The second movement, tempo marked *Allegro molto* (♩ =
108), is built around the traditional *scherzo* design. There
is a first part, trio, and repetition of the first part.
The movement also includes an introduction and a coda. The
tonal levels of this movement are outlined below.

Intro.   1st Theme

                                                        (Dev.)

Meas. 180   F
                          211   (261)

           1st Theme   Trio

                          F   G-sharp
                          291   336

                          1st Theme

                          G
                          408

           Coda

           474

Figure 6.8.   Tonal levels of the Second Movement

The movement opens with an introductory motive. This
eventually evolves into the first theme material.

Figure 6.9. Page 26, measures 180-181

The motive can be heard in measures 180 through 201 as it is treated in an imitative manner between the trumpets, horns, strings, and trombones. Measures 202 through 210 serve as an interlude to the first theme, which begins in measure 211. The first theme, which now includes the introductory motive, is played by the clarinet, bass clarinet, horns, and viola.

Figure 6.10. Pages 29-30, measures 211-217

The theme continues its statement in the clarinet, E-flat clarinet, and oboe as follows:

Figure 6.11. Pages 30-31, measures 218-222

In measures 222 through 225, the first theme is played by the clarinet and E-flat clarinet in a different form.

Figure 6.12. Page 31, measures 222-225

There is another treatment of the first theme material by the horns in measures 225 through 229.
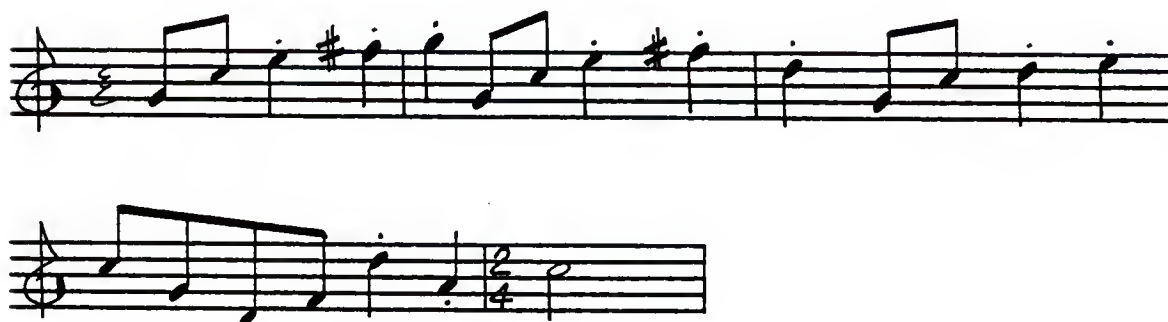
Figure 6.13. Pages 31-32, measures 225-229

Still another treatment of the thematic material can be seen in measures 232 through 235. The thematic treatment is played by the first violins. The theme reappears in its original form in measures 245 through 256, and is played by the violins and viola. The horns responds with another treatment of the thematic material in measures 256 through 260. Measures 260 through 290 serve as the development section. The first theme returns in measure 291, and is played in augmentation by the bassoon, contrabassoon, trombone, and various other instruments until it reaches a climax at measure 313. A portion of the theme in augmentation is shown in the following example.

Figure 6.14. Pages 44-45, measures 291-295

In measures 313 through 335, the introductory and first theme material are played by the trumpets as this section comes to a close. The trio begins in measure 336, and has a new theme with a very lyrical quality. The new theme is played by the oboe in the tonal center of G-sharp. The meter signature has also changed to 3/4.

Figure 6.15. Pages 51-52, measures 336-348

There are various treatments of the new theme. The first treatment of the new theme is played by the violin.

Figure 6.16. Pages 52-53, measures 361-370

Another treatment of the trio theme enters in measures 370 through 381 and is played by the piccolo, celesta, and clarinet.

Figure 6.17.   Pages 53-54, measures 370-375

The trio theme returns in measures 396 through 402, and is played by the oboe. In measures 402 through 407, a canonic imitation occurs between the piccolo, first violin, and second violin. The trio ends in measure 409, and the first theme returns in measures 410 through 434 in the piano. The theme returns in a different rhythm, but the intervallic relationship of this return and the original statement (measures 210 through 225) are exactly the same. Only a portion of the return, played by the piano in an elaborated manner, is shown in the following excerpt.

Figure 6.18. Pages 57-58, measures 410-418

The first theme reappears in measure 459 and is played by a variety of instruments until measure 469. The coda begins in measure 474. During the coda, the trio theme can be heard in canonic imitation in measures 474 through 495 as it is played by various instruments throughout the orchestra. The second movement comes to a close in measure 521.

The use of imitative counterpoint (canonic in this movement) has all but eliminated vertical harmonies in the movement. Nevertheless, the composer has used key signatures, coupled with diatonic themes, to give a strong feeling of key center. Copland also uses pedal points to establish a key center. An F pedal point can be observed in measures 211 through 216 in the cello, and measures 216 and 217 in the violins. In measures 240 through 243, the composer uses the eighth-note figure, the two-note figure in the horns and bassoon, along with the melodic line, to provide some bases for a possible harmonic scheme.

Figure 6.19. Page 34, measures 240-241

The eighth-note figure, in measures 244-256, is another example of a pedal point used to establish a harmonic shceme. The celesta, in measures 369 through 381, plays a passage that has a C-sharp center. It is interesting to note that a majority of the triads in this passage are in second inversion. Below the chords used in the C-sharp center, the composer has constructed different pedal points to imply different harmonies. The example on the next page is a Schenkerian reduction of measures 370 through 375 (see Figure 6.20, page 156). The reduction shows the distinct possibility of polyharmony. In another instance in which chords are used, the composer colors the triads with added tones. These types of chords can be seen in measures 410 through 415 in the second violin.

Figure 6.20. Pages 53-54, measures 370-375

Copland uses a limited variety of meter signatures in the second movement. The meter signatures which are used are as follows: C (*alla breve*), 3/4, 3/3, 4/4, and 2/4. The composer uses augmentation in some cases to lengthen the value of the notes, and diminution to shorten the value of the notes. This can be seen in measures 290 through 313, during the return of the first theme and in measures 313 through 323 during the statement of the introductory motive.

Many orchestral effects are also used in this movement. Muted playing for trombones can be seen in measures 182 through 185.
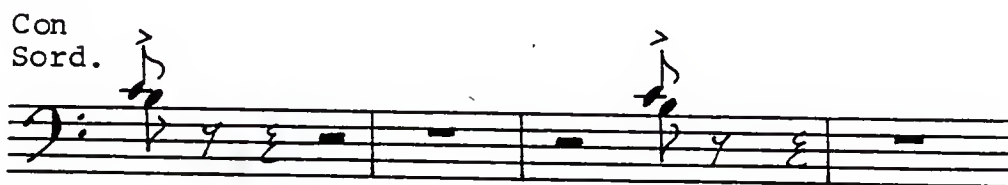
Figure 6.21. Pages 26, measures 182-185

Muted playing for trumpets is also used. *Pizzicato* playing for strings can be seen in measures 203 through 205, and at various other points throughout this movement. The strings are also instructed to produce harmonics on their instruments. One such case can be observed in measures 277 and 278 in the violins.

Figure 6.22. Page 41, measures 277-278

Percussion effects are also used, such as rim shots (measures 238 and 239), and striking the cymbal with a hard stick (measures 268 and 269). Beginning in measure 410, the composer has used two different effects in the strings simultaneously. The two effects are *pizzicato* and *col legno* playing.

Third Movement

The third movement begins with the tempo marking *Andantino quasi allegretto* (♩ = 84). The movement is built around an introductory theme which has the same intervallic relationship as the third theme of the first movement and another theme in the main body of the movement, which is treated in three variations. After the variations, the introductory material returns to give the movement a symmetrical appearance. Copland has the following statement about the form of the third movement:

The third movement is freest of all in
formal structure. Although it is built up
sectionally, the various sections are intended
to emerge one from the other in continuous
flow, somewhat in the manner of a closely knit
series of variations. The opening section,
however, plays no role other than that of
introducing the main body of the movement.[2]

The tonal levels of the third movement are outlined below.

Intro.   1st Theme

E
Meas. 522   E
                                                           586

        1st Var.   2nd Var.   3rd Var.
                     (Trans.)
          F   A   G
          632   (658)   664   679

                                                     Intro.
                                    (Trans.)
                                                       A
                                      (734)   740

_____(Trans.)_ _ _ _ _ _ _ _
          (750)
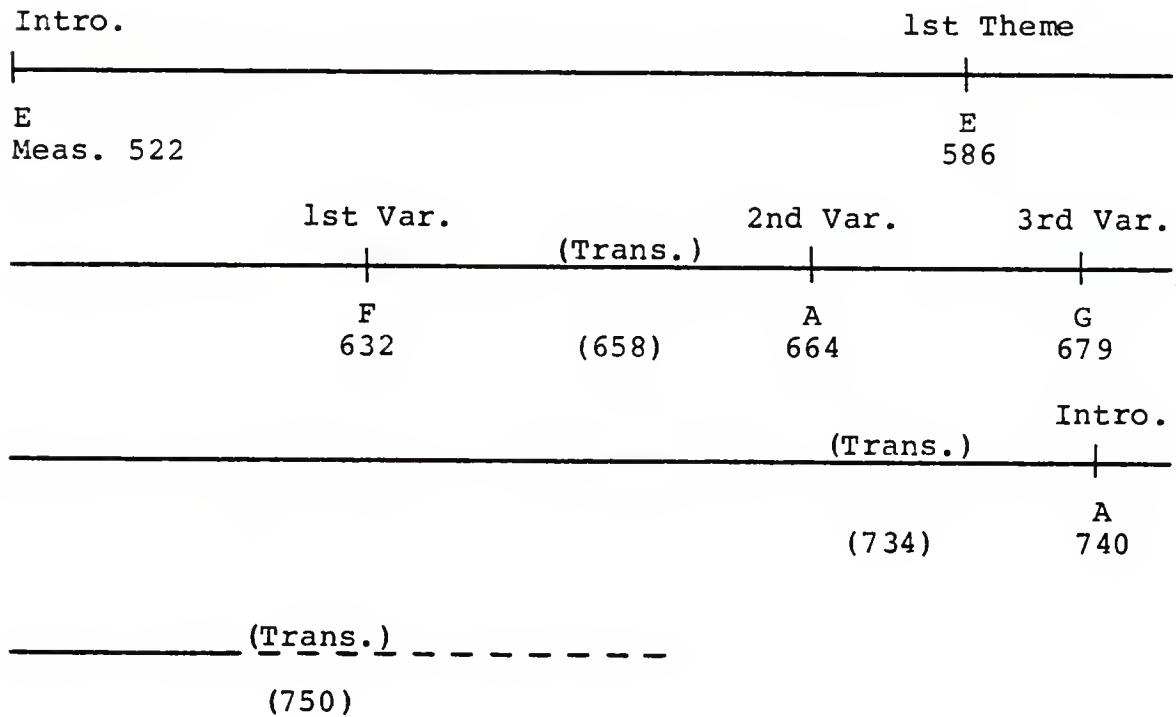
Figure 6.23. Tonal levels of the Third Movement

The introductory theme is identical to the third theme
of the first movement except for a rhythmic variation. The
theme occurs first in the violin.

_____

[2]*Ibid.*
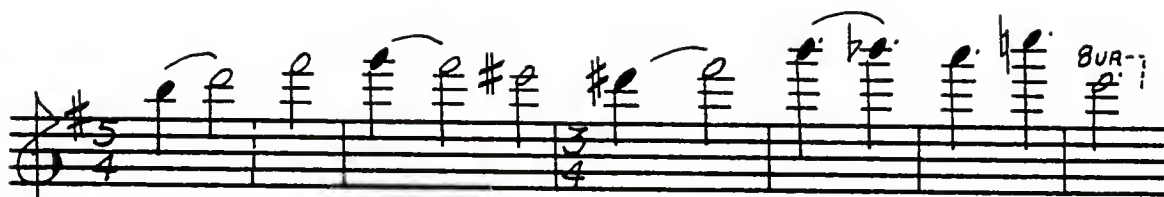
Figure 6.24.   Page 71, measures 522-527

The second violins enter in measure 528 with another melody. The second melody is treated imitatively with the introductory theme.

Figure 6.25.   Page 71, measures 528-539

There are various treatments of the introductory theme
between measures 543 and 585. One such treatment can be
seen in the oboe.

Figure 6.26. Page 71-72, measures 555-559

The first theme enters in measures 587 through 592 and is
played by the flute.
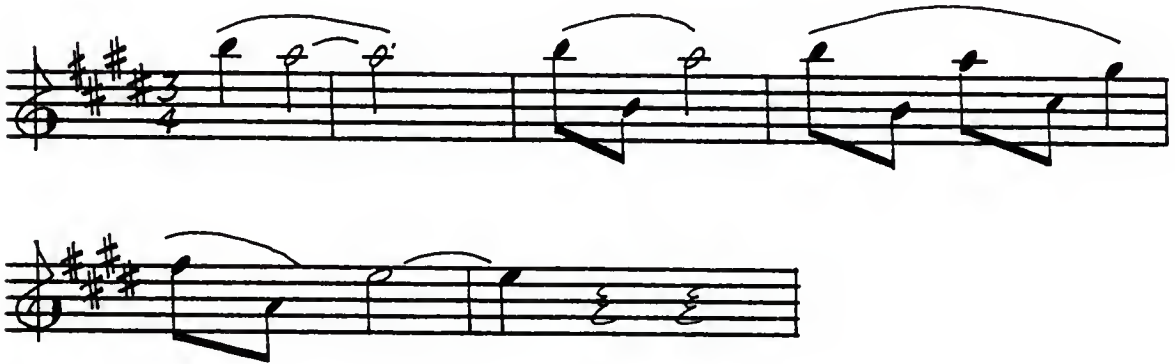
Figure 6.27. Page 75, measures 587-592

The violin echoes this statement in measures 593 through
598.

Figure 6.28.   Page 75, measures 593-598

Another treatment of the first theme material is also played
by the violin.
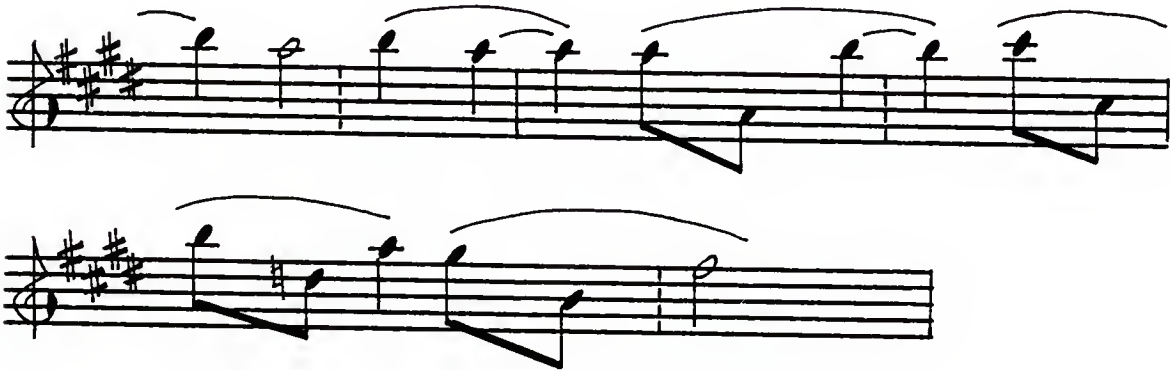
Figure 6.29.   Page 76, measures 609-611

Another treatment of the thematic material occurs in the
oboe (measures 615 through 617) and in the violins (measures
619 through 629).   The first variation on the theme begins
in measure 634 in the violins.

Figure 6.30. Page 78, measures 634-637

The first variation is repeated in measures 638 through 641
by the violins, and in measures 642 through 644 by the oboe.
The second variation begins in measures 664 and is played by
the flutes.

Figure 6.31. Pages 80-81, measures 664-666

The second variation can be heard in a variety of treatments
until measure 679. During measures 679 through 682, the
third variation can be heard in the violins.

Figure 6.32. Page 84, measures 679-682

The third variation is treated in imitation during measures 683 through 698. In measures 699 through 739, the third variation can be heard in a variety of treatments. The introductory material returns in the piccolo and violins in measures 740 through 749, and the remaining measures (750 through 755) serve as transitional material to the fourth movement.

Copland's abundant use of counterpoint remains prevalent in this movement as it has been in the previous two movements. This linear approach is evident through the continued use of several melodic lines interacting simultaneously. One example can be observed in the composer's use of imitation in measures 538 through 539 and measures 683 through 698. One of the instances in which a chord is found in the movement can be seen in measures 586 through 588. During these measures, Copland has outlined an E major triad. The rhythmic element has brought about a variety of meter signatures during the movement. The following signatures are used in this movement: 5/4, 3/4, 2/4, C or 4/4, 6/8 2/4, and 6/8. In the case of the 5/4 meter, and the 6/8 2/4 meter, the composer has subdivided the measures for the type of metric pulse he wants. In looking at the tempo markings, there is an occurrence in which the composer has deliberately moved gradually from a slower tempo to a faster tempo, and back to a slower tempo. The impression created

is one of a gradual increase in speed, then a gradual return to a slower speed. This idea can be seen in the diagram below.

♩ = 84 ——————> ♩ = 104 ——————> ♩ = 138 ——————> ♩ = 128 ——————>
(522)   (590)   (629)   (642)

♩ = 132 ——————————> ♩ = 138 ——————————> ♩ = 128 ——————————>
(679)   (683)   (704)

♩ = 112 ——————————————> ♩ = 76
(723)   (Rit.)   (740)
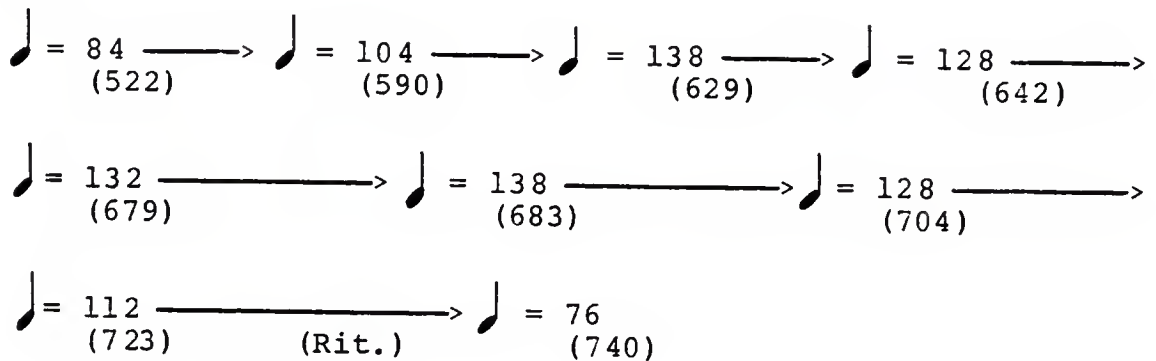
Figure 6.33.   Tempo marking for the Third Movement

Another rhythmic element involves that of syncopation. The syncopation, however, plays only a minor role in the element of rhythm.

The orchestral effects used in the movement are similar to the ones used in the previous movements. Among those are *pizzicato* for strings, muted playing for brass, and production of harmonics for strings. Copland has also used many expression markings for the players, as well as the conductor. The list below shows these markings.

Poco espress   *Espress, grazioso*
Animando   *Dolce*
Soave   *Soave, grazioso*
Non legato   *Energico*
Stringendo   *Marc. vigoroso*
Tenuto   *Ritmico e pesante*
Con grazia   *Con intensità*
Hold-Back   Moving forward

Fourth Movement

The fourth movement is longer than any of the previous movements. The introduction to the movement is based on the *Fanfare for the Common Man* which Copland composed in 1942. The movement closely resembles the *sonata-allegro* format except for one interesting phenomenon. The second theme is found embedded in the development section rather than in its traditional place. The recapitulation uses material from the first two themes, along with material from the introduction, and the first and second themes from the first movement of the symphony. The tonal levels are also not consistent with the traditional *sonata-allegro* design. The composer makes the following statements about the fourth movement:

It is the longest movement of the symphony, and closest in structure to the customary *sonata-allegro* form. The fanfare serves as preparation for the main body of the movement which follows. The components of the usual form are there: a first theme in animated sixteenth-note motion; a second theme--broader and more song-like in character; a full-blown development and a re-fashioned return to the earlier material of the movement, leading to a peroration. One curious feature of the movement consists in the fact that the second theme is to be found embedded in the development section instead of being in its customary place. The development, as such, concerns itself with the fanfare and first theme fragments.[3]

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[3] *Ibid.*

The tonal levels of this movement are outlined below.
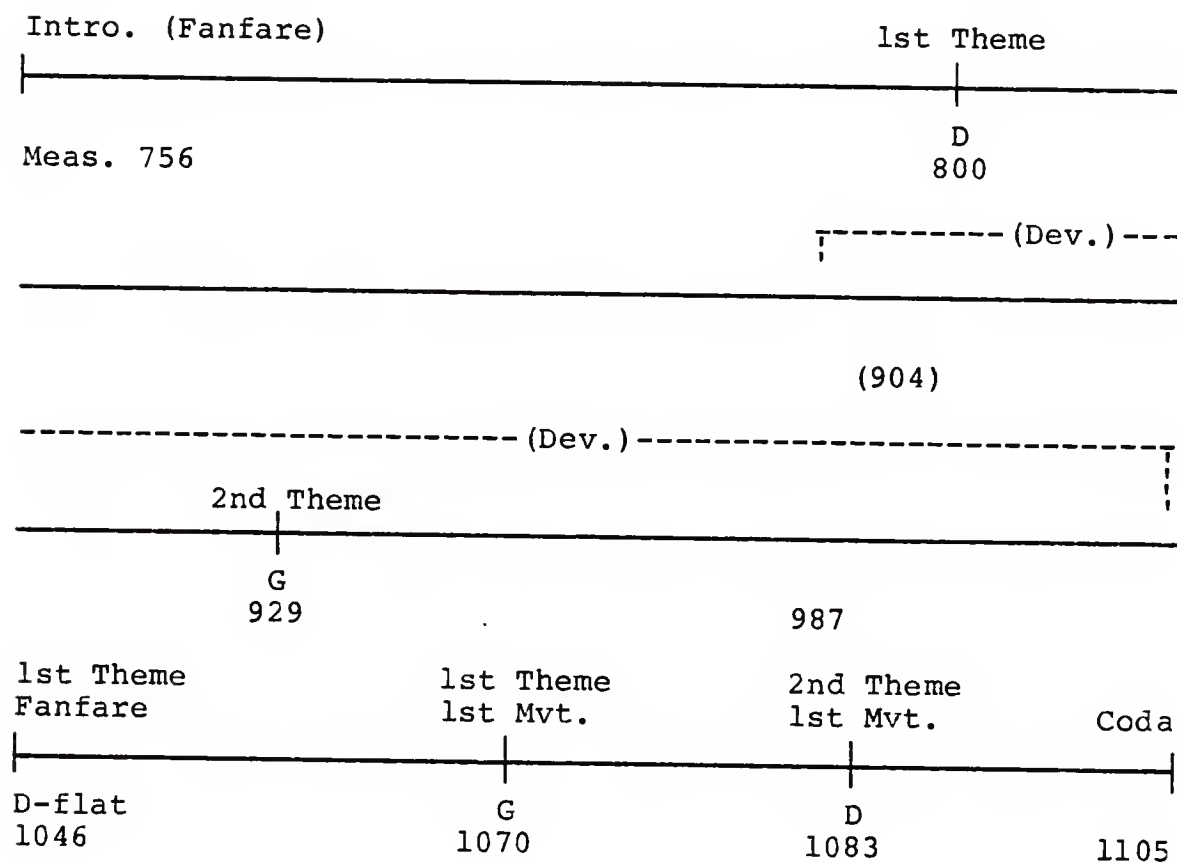
Figure 6.34. Tonal levels of the Fourth Movement

The introduction, marked *Molto deliberato*, is based upon material from the fanfare. The flutes and clarinets, in measures 756 through 765, are the first to present the fanfare. Beginning in measure 766, the fanfare, marked *forte*, is played by the horns, trumpets, and percussion. The introduction ends in measure 799, and the first theme begins in measure 800. The first theme has a new tempo

marking of *Doppio movimento (Allegro risoluto)* (♩ = ♪ prec.) (♩ = 112). The theme consists primarily of sixteenth notes and is played by the oboe.

Figure 6.35. Page 97, measures 800-802

The first theme is taken through a variety of treatments before it is heard again. Beginning in measure 817, the first theme is played by the violins.

Figure 6.36. Page 99, measures 817-820

From measure 800 to measure 903, Copland has utilized the sixteenth-note figure continuously throughout the orchestra. Arthur Berger states, "Strings zoom up and down, gidding on the heights, and with wide spacing at times that seem to pit aerial stunts against contrasted activity on the ground."[4] The development section begins in measure 904 and closes in measure 1045. The material in the development section is based upon the introductory fanfare and the first theme. During the development section, the second theme enters. The second theme is played by the strings beginning in measure 929.

Figure 6.37. Pages 118-119, measures 929-932

The second theme undergoes a variety of different treatments before the development section comes to a close. The treatment below shows the use of intervallic expansion.

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[4]Arthur Berger, "The Third Symphony of Aaron Copland," *Tempo*, IX (Autumn, 1948), p. 27.

Figure 6.38. Page 122, measures 953-956

The development section ends in measure 1045, and the
recapitulation begins in measure 1046. The first theme
returns, and is played by the oboe in measure 1046. Materi-
al from the introduction (fanfare) returns in measure 1056,
and is played, simultaneously, with the first theme. The
fanfare material is played first by the bassoons in measures
1056 through 1063.

Figure 6.39. Pages 137-138, measures 1056-1063

The fanfare material can be heard again in measures 1065 through 1070. During this statement, the material is played by the horns.

Figure 6.40. Pages 139-140, measures 1065-1070

The first theme from the first movement appears in measures 1070 through 1082 and is played by the violins.

Figure 6.41. Pages 140-144, measures 1070-1082

Beginning in measure 1083, second theme material from the first movement is played by the horns and trombones.

Figure 6.42.   Pages 144-145, measures 1083-1086

Fanfare material is played by the trumpets and horns beginning measure 1091, and ending in measure 1104.   The coda starts at measure 1105, and the movement comes to a close in measure 1129.   There are several instances within this movement where Copland uses melodic material or a motive in an imitative manner.   The material which is used is treated in a fugato fashion.   Two examples of the fugato can be seen in measures 809 through 812, and measures 1017 through 1036. The fugato is based on the melodic germ below.

Figure 6.43.

Copland begins the movement by using an A-flat pedal point
to establish the tonal center in measures 756 through 764.
The chord in measures 766 suggests a feeling of polyharmony.
There is the implication of a C major triad, along with an A
minor triad.

Figure 6.44. Page 94, measure 766

The intervals of a fifth and fourth give an "empty" quality
that is associated with Copland's music. The idea can also
be seen in measure 800, where Copland uses the interval of a
perfect fifth to establish a harmonic background. A
majority of the material throughout the fourth movement
suggests Copland's attention to the melodic line. This is
evident through his continued use of counterpoint. Copland
also uses polychords. Some of the polychords are based on
triads that have an interval of a second apart. The chord
structure in measure 858 suggests a polychord of F major/G
major triad. In measure 1115, a triad built on D and an E

triad are suggested. In some cases, ordinary triads are used as a harmonic base. Such triads can be seen in the harmonization of the second theme in measures 933 through 934.

Figure 6.45. Page 119, measures 933-934

The same type of triadic harmonies can be seen in measures 947 through 949. Perhaps the most interesting chord structure in the entire movement occurs in measure 1037. The composer has used a cluster of tones over a C tonal center. The cluster of tones, along with the flutter tonguing effect, serve to create a high degree of tension at a climactic point in the movement.

The composer has not used a variety of rhythms in the movement. The running sixteenth-note figure creates a very lively rhythmic feel throughout the first and third sections of the movement. The most important rhythmic device is that of syncopation. The syncopated figure below closely resembles that of a Latin American dance rhythm.

Figure 6.46. Page 98, measures 809-810

Another example of syncopation can be seen in measures 845 through 847.

Figure 6.47. Page 103, measures 845-847

Copland has used two different meter signatures to achieve the syncopated pulsation in the second theme.
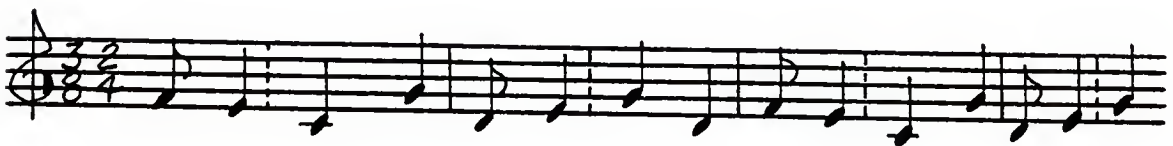
Figure 6.48. Pages 118-119, measures 929-932

Most of the instrumental effects used are the same effects used in the previous three movements. New effects can be found in the percussion section, such as rim shots,

the use of wooden sticks on the timpani, and metal sticks on the suspended cymbal. The most noticeable effect, used by Copland, is the flutter tonguing for woodwinds and brass in measure 1037. With regard to orchestration, the instrumental lines are treated soloistically, except for doubling, which is used for emphasis or color.

General Observations

The *Third Symphony* is the first of the four symphonies to use key signatures. The key signatures are relevant in the sense that they help to establish tonal centers or a feeling of centralization. The tonal centers, however, are not consistent with the traditional form of tonic-dominant or tonic-mediant relationship. The *Third Symphony* has the traditional four movements, and is the only four-movement symphony written by Copland. In regard to the form of each movement, the first movement is an arch; the second movement follows the *scherzo* form; the third movement resembles that of theme and variation; and the fourth movement adheres to the *sonata-allegro* format. The second, third and fourth movements open with introductory material. Within the symphony, thematic material from the first movement sometimes appears in other movements. The first theme of the first movement, for instance, appears in the last movement of the symphony, while the third theme from the first movement can be found in the introduction to the third

movement. The use of thematic material from a previous movement in other movements (particularly the last movement) of the symphony suggests that the overall symphony is cyclic in form.

The melodies in this symphony are relatively diatonic with the exception of a few accidentals. The melodies often extend at least an octave or beyond. The use of diminution and augmentation in the treatment of thematic materials is also used in the symphony. The composer uses other melodic devices (common to the fugue), such as imitation. When a theme is repeated, the composer is careful to change the melody, either rhythmically or intervallically, to keep the thematic material for becoming tiresome. Copland also quotes material from one of his earlier compositions in the last movement.

There is abundant use of counterpoint throughout this movement. Copland's linear approach is reinforced through the use of imitation, and the interacting of several melodic lines simultaneously. The chordal structure, in some cases, is triadic. Two melodies, in particular the second theme of the fourth movement and the trio melody in the second movement, are harmonized with traditional triadic harmonies. In other cases, polychords are built on the interval of a second apart. It is not uncommon to find a D triad and an E

triad sounding simultaneously. There are also many instances in which the composer has used intervals of a perfect fifth as the basis for his harmonic scheme. In doing so, Copland has created an ambiguity with respect to chord quality, and an "open" sound quality that has become synonymous with his music.

Rhythmically, the symphony conforms to the traditional patterns, with the only exceptions being in the third and fourth movements. In the third movement, the composer uses a variety of meter signatures to change the metric pulsation throughout the movement. Careful attention is also given to the tempo marking to increase the pulse gradually to a certain point and, then, return to a slower pulse. The fourth movement shows many examples of syncopation. The most noticeable example is achieved through the use of the 3/8 and 2/4 meter signatures to create a syncopated pulsation.

The composer's orchestral effects include *pizzicato* playing, muted playing, flutter tonguing, and the production of harmonics. In scoring the third movement, Copland uses mostly strings and woodwinds while the brass plays a minor role in the overall movement. The use of an enlarged percussion section also adds to the overall orchestral texture of the symphony.

The *Third Symphony* is the most popular, and the most performed of any of the Copland symphonies.

CHAPTER VII
SYNTHESIS OF COMPOSITIONAL PROCEDURES

The purpose of this chapter is to synthesize the findings regarding Copland's compositional procedure in the areas of melody, harmony, rhythm, formal design, and instrumentation and orchestration. The conclusions drawn deal only with observations made in analyzing the four symphonies. Although the information might apply to other compositions by the composer, such application is not intended.

Melody

Copland's themes range from short motives to long, lyrical melodies. An example of the motivic idea can be observed in the first theme of the first movement in the *Short Symphony*.

Figure 7.1. Page 1, measure 1 (*Short Symphony*, First Movement)

The first theme of the second movement of the *Short Symphony* also contains a motive from which other thematic ideas are derived. The theme contains four notes written in a descending manner.
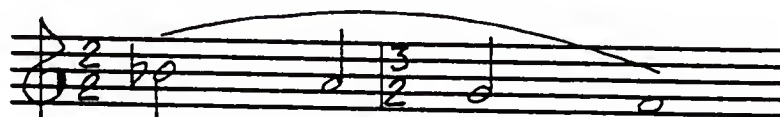
Figure 7.2. Page 27, measures 175-176 (*Short Symphony*, Second Movement)

The first theme of the third movement in the *Short Symphony* is also built around a motivic idea. In fact, the melodic framework, for part of the movement, is based upon this motive.
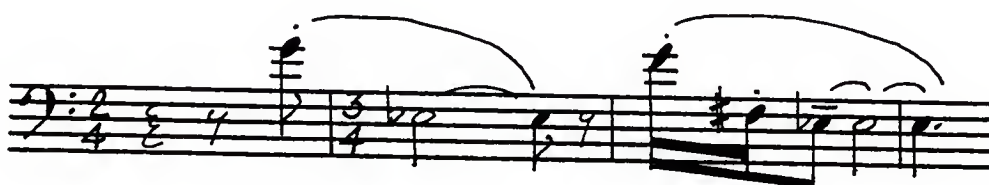
Figure 7.3. Page 37, measures 270-273 (*Short Symphony*, Third Movement)

Another descending theme can be found in the second movement of the *Dance Symphony*. The theme consists of a whole-tone scale built on D, and played in a descending manner.
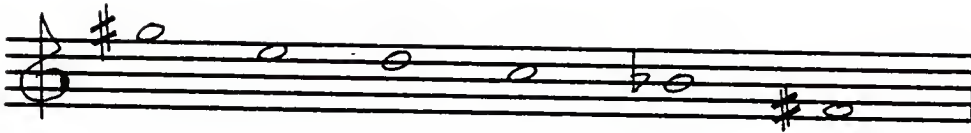
Figure 7.4.   Page 37, measures 264-272 (*Dance Symphony*, Second Movement)

The author of this study is of the opinion that the use of the whole-tone represents Copland's desire to move away from a feeling of centralization or key center. The first theme of the second movement in the *Dance Symphony* is also composed in a descending manner. Rather than use the whole step, as he did with the second theme, the half step becomes the predominant interval of the first theme.

Figure 7.5.   Page 33, measures 209-212 (*Dance Symphony*, Second Movement)

Thus, during the second movement of the *Dance Symphony*, Copland has complemented the half-step first theme with the whole-step second theme. A majority of Copland's themes are diatonic with a minimum use of chromaticism. The following listing shows the number of themes in which diatonic practice occurs.

Dance Symphony, First Movement--First Theme
Dance Symphony, First Movement--Second Theme
Dance Symphony, Third Movement--First Theme
Dance Symphony, Third Movement--Second Theme
Dance Symphony, Third Movement--Third Theme

First Symphony, Second Movement--First Theme
First Symphony, Second Movement--Second Theme
First Symphony, Second Movement--Trio Theme
First Symphony, Third Movement--Second Theme

Short Symphony, First Movement--Second Theme
Short Symphony, Second Movement--Second Theme

Third Symphony, First Movement--First Theme
Third Symphony, First Movement--Second Theme
Third Symphony, Second Movement--First Theme
Third Symphony, Second Movement--Trio Theme
Third Symphony, Third Movement--First Theme
Third Symphony, Fourth Movement--First Theme
Third Symphony, Fourth Movement--Second Theme

The only theme in which a moderate amount of chromaticism does occur is in the *First Symphony*, the first theme of the third movement. In some cases, an ambiguity is created in the melodic writing by the alternation between a major and a minor tonal center. The type of ambiguity just described can be seen in the themes of the *Short Symphony*, first theme of the first movement (D major/D minor center), and the *Dance Symphony*, first theme of the first movement (E major/E minor center). During the *First Symphony*, trio theme of the second movement, the composer uses the blues scale which consists of the flat third, flat fifth, and flat seventh degrees of the diatonic major scale. It is also interesting to note that the interval range of the themes are, more often than not, within the span of an octave. The chart on

the following page shows the interval range of all the themes (see Figure 7.6, page 184). When repeating a theme, the composer usually changes the theme, either rhythmically, intervallically, or melodically, to keep the material from becoming tiresome. Copland uses many devices in developing his thematic material. Among these are: augmentation, diminution, intervallic contraction, intervallic expansion, fugato, *stretto*, and imitation. Of the seven devices listed above, the most frequently found are *stretto*, fugato, imitation, augmentation, and diminution. Intervallic contraction and intervallic expansion occur less frequently.

It should be mentioned that the four most commonly used devices, with regard to thematic development are associated with the fugue. The fugue is an instrumental form which originated during the Baroque period. The occurrence of diatonic themes, and thematic developmental devices common to the Baroque period would classify Copland's melodic writing as neoclassical in manner.

Harmony

Copland takes advantage of a wide variety of harmonies, ranging from triads to polytonality. Triadic harmonies sometimes occur in the harmonization of the themes, as in the case of the second theme in the fourth movement of the *Third Symphony*. In the *Short Symphony*, there are rare

TABLE 1. Interval ranges of the themes in each Symphony

SYMPHONY	MOVEMENT	THEME	INTERVAL RANGE
Dance Symphony	First	First Theme	Thirteenth
	First	Second Theme	Ninth
	Second	First Theme	Third
	Second	Second Theme	Sixth
	Third	First Theme	Fifth
	Third	Second Theme	Fourth
	Third	Third Theme	Fifth
First Symphony	First	First Theme	Seventh
	Second	First Theme	Seventh
	Second	Second Theme	Third
	Second	Trio Theme	Fifth
	Third	First Theme	Fifteenth
	Third	Second Theme	Fourth
Short Symphony	First	First Theme	Octave
	First	Second Theme	Fifth
	Second	First Theme	Fourth
	Second	Second Theme	Sixth
	Third	First Theme	Tenth
Third Symphony	First	First Theme	Octave
	First	Second Theme	Eleventh
	First	Third Theme	Seventh
	Second	First Theme	Ninth
	Second	Trio Theme	Eleventh
	Third	First Theme	Octave
	Fourth	First Theme	Octave
	Fourth	Second Theme	Fifth

instances where the composer utilizes triads, and major-minor seventh chords. Sometimes, the triads are spelled with one of the tones omitted, usually the third. Without the third, there is no indication of chord quality. Thus, the result is threefold: one, an ambiguity is created with regard to chord quality; two, the interval of a fifth creates an "open" or "empty" sound quality associated with Copland's music; and three, the creation of a stable root feeling. The composer also uses polychords. In some instances, these chords have one or more tones in common. The figure below shows two triads that form a polychord.
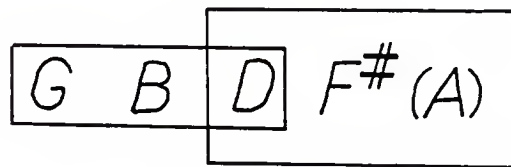
Figure 7.6.

When this chord is used, it is usually spelled F-sharp, D, G, and B. The result is the polyharmony of I over V in the key center of G. Polyharmonies are used throughout the symphonies. In the last movement of the *First Symphony*, several second inversion triads can be found above a C pedal point. The result is different triads sounding above a suggested C tonal center. Many polychords, particularly in the *Third Symphony*, are erected on triads whose roots are an

interval of a second apart. Chords containing several tones with no definite pitch center are also adopted by Copland. These chords, called clusters, are utilized in rare instances to create tension.

Perhaps the most interesting finding regarding harmony is Copland's use of polytonality. Some of the polytonal sections are built around closely related keys. In the first movement of the *Dance Symphony*, for example, the key center of D and the key center of F are simultaneously implied. An extended use of polytonality can be found in the *First Symphony*. During the last movement, Copland has employed three tonal centers simultaneously. When asked whether or not there was some planned or theoretical basis for the polytonality, he replied:

> There was no planned basis for the polytonal implications. It must be a spontaneous reaction to the music you are hearing around you. In the twenties, the new music was really quite new. It seemed fresh and different, rhythmically more exciting, more daring, and more challenging to the performer, as well as the composer. So what influences a composer depends upon what period he is living in, what development of music is in that time, and so forth. A lot of things come into play.[1]

For the most part, Copland has instituted a linear framework with an extensive use of counterpoint. This fact

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[1]Statement by Aaron Copland, in a personal interview, Peekskill, New York, July 15, 1981.

is reinforced through such melodic devices as *strettos*, imitations, and fugatos. The linear structure is also reinforced by the use of polytonality in which two or more key centers are moving in a horizontal manner. Counterpoint is prevalent throughout all of Copland's symphonies, especially the *Third Symphony*. The *Third Symphony* is also the only symphony to use key signatures. The key signatures aid in establishing tonal centers throughout the symphony.

The use of linear polyphony, incomplete chord structure, polyharmonies, clusters, and polytonality can be observed in all the symphonies. Harmonically speaking, Copland writes in a style that is commonly associated with the twentieth century.

Rhythm

One of the aspects of Copland's music which many researchers and music critics have discussed is rhythm. The composer has several features in his rhythmic scheme that demand notice. The first is his use of ostinatos. Many ostinatos can be seen in the first three symphonies. The *motto* theme in the *First Symphony* not only acts as a melodic unifying force for the entire work, but also as an ostinato figure in the first and last movements of the composition.

The next feature is the use of syncopation. In the following figure, the composer has alternated two meter signatures to achieve a syncopated pulsation.

Figure 7.7.   Pages 118-119, measures 929-932 (*Third Symphony*, Fourth Movement)

The use of syncopation, whether through meter changes or not, has become synonymous with Copland's music. The syncopated rhythms are often referred to as jazz rhythms.

A third feature has to do with frequent meter changes. An example of this aspect can be observed in the *Short Symphony*. A variety of frequently changing meters causes an irregular rhythmic pulsation. In the first movement of the *Short Symphony*, the meter changes a total of thirteen times in a span of nineteen measures. No other movement, in the *Short Symphony* or any other symphony, changes meter quite as frequently.

A fourth feature is the use of augmentation and diminution. Augmentation refers to the proportionate lengthening of note values, and diminution refers to the proportionate shortening of note values. It is not uncommon to find the return of a theme or motive employing these devices.

A fifth feature is the composer's utilization of polyrhythms. Here, Copland has managed to achieve two, and sometimes three, metric pulsations simultaneously. The key is that these pulsations are accomplished by shifting accents. In the last movement of the *Dance Symphony*, a majority of the polyrhythms can be found. In one particular instance, measures 472 through 479, the composer, while writing in a 3/8 meter signature, also manages to achieve a 3/16 and a 2/8 meter pulsation by shifting accents.

Copland's rhythmic material features the use of polyrhythms and syncopations (jazz rhythms). These two features, especially jazz rhythms which Copland used as a consciously nationalist device, are common stylistic elements of the twentieth century.

Formal Design

Many of the formal structures of the individual movements adhere to some classical form. The greatest amount of experimentation has come in the *sonata-allegro* form. In some instances, Copland has reversed the themes in their order of appearance in the recapitulation. In the fourth movement of the *Third Symphony*, the composer begins the statement of his second theme during the development section. There are only two symphonies which contain movements which are in free form, and they are the *Dance Symphony* and

the *First Symphony*. The tonal centers of the movements are also not consistent with the traditional design. The traditional tonic-dominant and tonic-mediant relationships are found only in a few instances. The first and second movements of the *Short Symphony*, for example, have traditional tonal center relationships. The first movement has a tonic-mediant relationship, whereas the second movement has a tonic-dominant relationship.

The forms which are used include: theme and variation (once), arch (two), *scherzo* (twice), free form (three), and *sonata-allegro* (five times). The *Dance Symphony*, *First Symphony*, and *Second Symphony* all have three movements rather than the traditional four movements. The *Dance Symphony* and the *Short Symphony* both contain transitional material to create a continuous flow in which there are no pauses between movements. All of the symphonies adhere to the cyclic principle of design. The *Dance Symphony*, in addition to being cyclic in form, also contains programmatic elements, thus making the work a program symphony. The listing which follows outlines the form of each movement, as well as the form of the symphonies themselves.

Dance Symphony
(Cyclic form--Programmatic)

First Movement - *Sonata-allegro*
Second Movement - Free form
Third Movement - Free form

First Symphony
(Cyclic form)

First Movement - Free form
Second Movement - *Scherzo*
Third Movement - *Sonata allegro*

Second Symphony
(Cyclic form)

First Movement - *Sonata allegro*
Second Movement - Arch
Third Movement - *Sonata allegro*

Third Symphony
(Cyclic form)

First Movement - Arch
Second Movement - *Scherzo*
Third Movement - Theme and Variation .
Fourth Movement - *Sonata allegro*

Since all of the symphonies adhere to the cyclic format, and several of the movements follow a traditional structure, Copland's symphonies, with respect to form, are essentially neoclassic in design.

Instrumentation and Orchestration

In scoring, Copland has used a large orchestra and an expanded percussion section in the *Dance Symphony*, *First Symphony*, and the *Third Symphony*. The *Short Symphony* is written for a small orchestra, and no percussion instruments are used. The piano, however, is treated in a percussive manner throughout the *Short Symphony*. Some of the movements

within the symphonies are scored for a small or chamber orchestra. The third movement of the *Third Symphony* and the first movement of the *First Symphony* are examples of the composer writing for the chamber orchestra effect. The thin, transparent texture which is associated with Copland's musical style is achieved through the soloistic treatment of the instruments, incomplete chord structure, and rare doubling except for emphasis. The third movement of the *First Symphony* does not share this transparent texture. The movement has a very dense texture which can be attributed to an extensive use of polyharmony, polytonality, clusters, and complete chord structures.

Many orchestral effects are used throughout the symphonies. In some cases, as many as three effects are utilized together for color. Two effects that stand above all others are flutter tonguing (*Third Symphony*), and quarter tone usage (*Dance Symphony*). Most of the effects employed in the symphonies are for strings. The listing below contains all the special instrumental effects used in the four symphonies.

Flutter tonguing	*Sul ponticello*
Cuivré	*Staccato*
Pizzicato	Muted strings
Glissando	Muted brass
Col legno	*Jeté*
Sul tasto	Quarter tone

The *Dance Symphony*, *First Symphony*, and *Third Symphony* are in a twentieth-century style with regard to instrumentation and orchestration, whereas the *Short Symphony* is neo-classical in style.

CHAPTER VIII
THE USEFULNESS OF THE SYMPHONIES AS EXEMPLARS IN
THE TEACHING OF HIGHER LEVEL MUSIC THEORY COURSES

Although the training of musicians most often begins with music of the eighteenth century, it is important that this music serve as a foundation giving an historical perspective from which the student will increase his understanding. Nevertheless, it is important for the student also to examine new music and become acquainted with new compositions and compositional techniques. Exploring music will give the student some ideas of how a composer has utilized the elements of music for a compositional purpose. The ideas in this chapter can serve as examples in the teaching of higher level music theory courses. By studying the musical examples, the student can observe how Copland has used certain elements of music in his writing. An understanding of the compositional process can serve as a basis for the student's own writing, performing or listening. Leon Dallin reinforces this fact, as he says:

> Systematic utilization of new materials in creative exercises teaches composers to write the musical language of our time, performers to speak it, and listeners to understand it. The individuality of composers is asserted by the choices they make from the infinite possibilities when they are deliberately initiating established styles. Besides,

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individuality is not so much something to strive for as something which emerges spontaneously with maturity and technical proficiency.[1]

Copland's Melodic Contour

One of the most important aspects of musical composition is the composer's ability to write effective melodies. Copland's melodies, often diatonic, range from short motives to long, lyrical themes. When short motives are used, Copland is able to utilize the minimum amount of melodic material to an effective end. This idea can be seen in the examples below.

Figure 8.1A.   Page 33, measures 209-212 (*Dance Symphony*, Second Movement)

Figure 8.1B.   Page 27, measures 176-176 (*Short Symphony*, Second Movement)

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[1]Leon Dallin, *Techniques of Twentieth-Century Composition* (Dubuque, Iowa: William C. Brown Company, Publishers, 1974), p. xi.

In another instance, Copland uses a melody that is quite
conventional. The melody is diatonic and can be divided
into halves which begin similarly. The first half ends with
an incomplete cadence, and the second half ends with a com-
plete cadence. Stepwise motion is predominant in the melody
and there is no climactic effect. The lacking of a climac-
tic point is due to the fact that the highest note comes at
the beginning of each phrase.

Figure 8.2.   Page 30, measures 208-214 (*Short Symphony*,
Second Movement)

In contrast to the previous melodies where the composer has
used repeated material, the following melody has no repeti-
tion. The melody, which contains some chromaticism, begins
on a low pitch, proceeds upward, returns below the beginning
pitch, moves to a climactic point and eventually returns to
the beginning pitch. The melody also has a wide interval
span.

Figure 8.3.   Page 45, measures 391-402 (*First Symphony*, Third Movement)

The next example is similar to that of Figure 8.3 in its use of chromaticism. the melody contains only two rhythmic patterns in which no melodic material is repeated. The melody begins at a high point and gradually moves downward.

Figure 8.4.   Pages 14-15, measures 94-101 (*Dance Symphony*, Second Movement)

In the restatement of melodic ideas, Copland sometimes makes a slight variation in the melody. In the example that follows, the composer, to keep from literal repetition of previous material, changes the rhythm and the melodic content of the first four measures of the theme. Copland has also instituted a melodic change in the last four measures, even though the rhythm is unchanged.
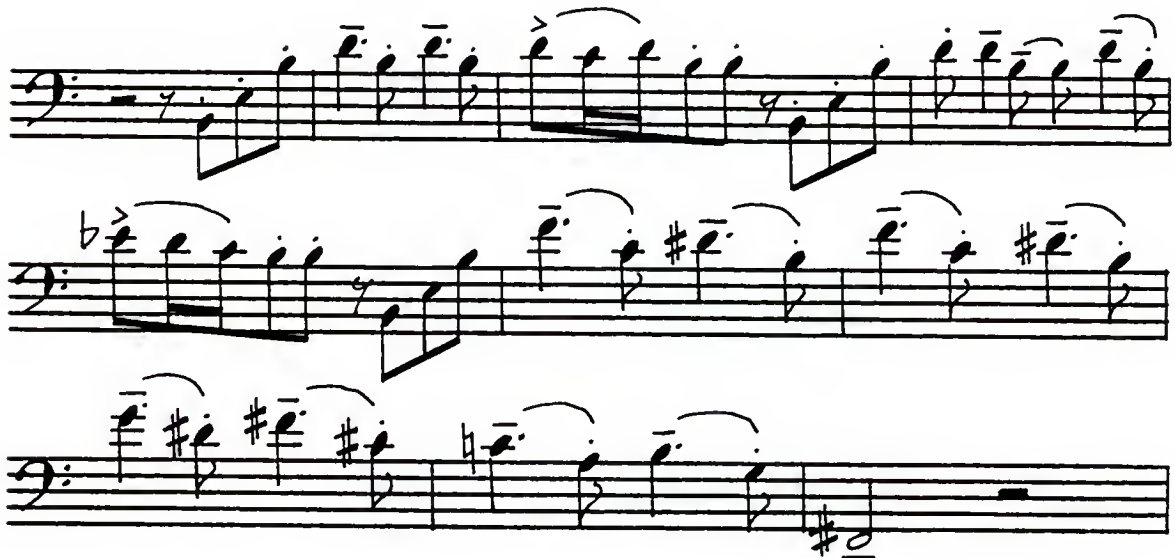

Figure 8.5.   Page 5, measures 27-36 (*Dance Symphony*, First Movement)

The scales used thus far by Copland have been diatonic. There are two instances in which the composer uses other scales for melodic material. The first of these scales is the whole-tone scale. The whole-tone scale consists of whole steps, and contains only six tones.

Figure 8.6. Page 37, measures 266-272 (*Dance Symphony*, Second Movement)

The second scale is the "blues" scale. The blues scale is associated with a particular type of black folk music. The blues scale consists of the diatonic scale with third, fifth, and seventh degrees flatted. The blues scale contains seven tones.
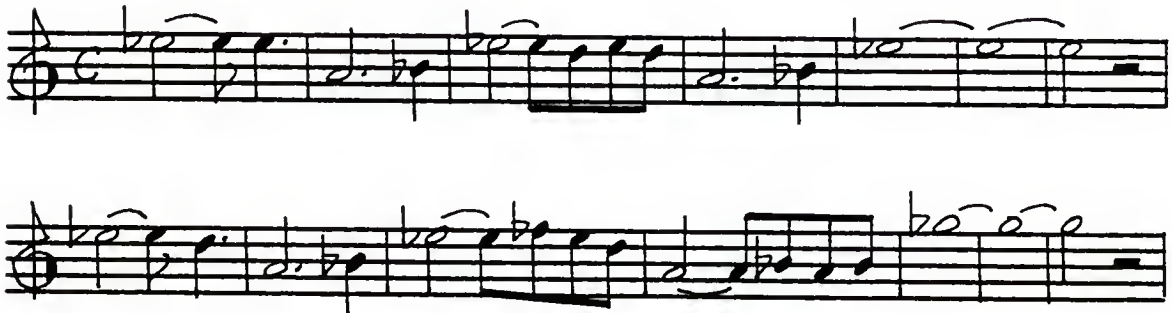

Figure 8.7. Pages 24-25, measures 215-228 (*First Symphony*, Second Movement)

The student can observe how Copland has manipulated several factors in his melodic writing and use these factors as a foundation for greater discoveries.

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Figure 8.10.   Page 70, measure 607 and measure
610 (*First Symphony*, Third
Movement)

Another cluster appears as the last chord in the *Dance Symphony*.   The cluster consists of three tones--G, A, and B-flat.
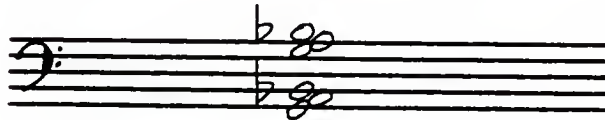
Figure 8.11.   Page 87, measure 655 (*Dance Symphony*, Third Movement)

A majority of Copland's harmonic language revolves around polychords.   In the *Short Symphony*, for instance, there is the indication of a polyharmony of I over V.   The opening motive provides a dominant function which resolves to a G tonic in the second measure.   The F-sharp, and the D and A, preserve the dominant implication resulting in the poly-harmony of I/V.

Figure 8.12.   Page 1, measures 1-2 (*Short Symphony*, First Movement)

The following example shows different triads sounding, simultaneously, over a C pedal point. The bottom triadic unit of the polychords is in second inversion. The second inversion creates the most resonant chordal unit upon which polyharmonies can be built.

Figure 8.13.   Page 48, measures 428-429 (*First Symphony*, Third Movement)

Polytonality also plays an important role in Copland's harmonic practice. In the example that follows, Copland uses an F tonal center, along with a B tonal center. Both of the centers are used to provide a harmonic background for the melody. The tonal centers are a tritone apart.

Figure 8.14. Page 3, measures 29-32 (*First Symphony*, First Movement)

Not only does the composer show a skill for combining two tonal centers, he has also, in one instance, used three tonal centers. Copland uses the melody, chord harmonies, and ostinato to imply three different tonal centers. The ostinato figure suggests an F tonal center, the horns suggest an A tonal center, and the woodwinds suggest an F-sharp center.

Figure 8.15. Page 50, measures 451-455 (*First Symphony*, Third Movement)

Copland's utilization of polychords and polytonality demonstrates a commitment to a twentieth-century idiom. No course in harmony would be complete without a thorough indepth study of twentieth-century harmonic practices. Copland's method of chord building and use of tonal centers serve as excellent examples of harmonic practices in twentieth-century music.

Copland's Rhythmic Practice

In the twentieth century, rhythm became less restricted to regular patterns. More changes in rhythmic use took place in this period than any of the previous periods of music history. The composers' desire to move away from the bar line and traditional meter pulsation is reflected in the use of rapidly changing meter signatures, shifting accents, and asymmetrical meter signatures.

Traditionally, the bar line and meter signatures were used to establish a constant metric pulsation. In some instances, Copland avoids this limitation by using the bar line as a notational convenience. The effect is one of nonmetric pulsation. In the example which follows, Copland uses a 5/4 and 3/4 meter signature and ties to create a nonmetric pulsation. The metric pulsation indicated by the meter signature and bar line cannot be detected.
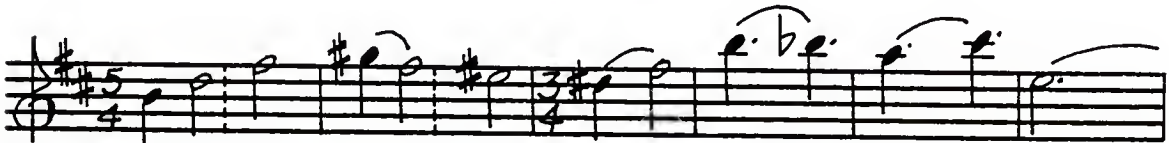
Figure 8.16. Page 71, measures 522-527 (*Third Symphony, Third Movement*)

Another type of syncopation is created by shifting the accents of a normal meter pulsation to another beat or fraction of a beat.

Figure 8.17.   Pages 61-62, measures 460-464 (*Short Symphony*, Third Movement)

Syncopation is also achieved by combining two meter signatures together.   This idea can be seen in the following examples.

Figure 8.18A.   Page 118, measures 929-932 (*Third Symphony*, Fourth Movement)

Figure 8.18B.   Page 46, measures 341-345 (*Dance Symphony*, Third Movement)

By shifting the accents in a particular meter signature, the composer changes the pulsation of a given meter or creates two or more metric pulsations simultaneously. In the following example, Copland has shifted the accents in the 3/8 meter pulsation to give a 2/8 pulsation.

Figure 8.19.   Page 55, measures 396-399 (*Dance Symphony*, Third Movement)

The following example shows how the composer, by shifting accents, is able to create three metric pulsations. In addition to the 3/8 meter pulsation, Copland has also achieved a 3/16 and a 2/8 meter pulsation.

Figure 8.20. Page 64, measures 472-477 (*Dance Symphony*, Third Movement)

Frequent changes of meter provide other means of creating an irregular metric pulsation. In the first movement of the *Short Symphony* (measures 150 through 169), the meter changes thirteen times in a span of nineteen measures.

Using asymmetric meters is also a means of achieving rhythmic variety. In the next example, the 5/8 meter is divided into 2+3.

Figure 8.21. Pages 13-14, measures 79-85 (*Short Symphony,* First Movement)

The examples above should serve to encourage rhythmic freedom among students.

Structural Design

Many of the forms used by Copland are based on some classical format. Although these forms at times do not adhere strictly to a classical design, the composer has experimented or extended the forms in different ways. In the *Dance Symphony*, for example, the first movement resembles the *sonata-allegro* format. However, the tonal centers between the first and second themes are not consistent with a traditional design. The same is true for the

third movement of the *Dance Symphony*. Another extension can be found in the fourth movement of the *Third Symphony*. Here, Copland's second theme enters in the development section instead of the traditional entrance. In some instances, Copland reverses the order of the themes as they return in the recapitulation. Hence, the second theme returns first and the first theme returns second. This idea can be observed in the third movement of the *First Symphony*.

The composer also used free form. Free form is the absence of a traditional or strict design. Copland uses free form in the second and third movements of the *Dance Symphony*. The second movement is built around two themes linked together through transitional material. The third movement is built around three themes and is linked together by a buttress. There is only one transition and three statements of the buttress. No development section is used.

All of the symphonies are in cyclic form. The reappearance of earlier thematic material in later movements can be seen throughout the symphonies. The use of the *motto* theme in the *First Symphony* serves as a good example of the cyclic form. The *motto* theme serves as the unifying force for the entire symphony. Another example of the cyclic return can be seen in the third movement of the *Short Symphony*. In the coda of the third movement, Copland uses thematic material from the first movement of the symphony.

Orchestration Technique

The thin texture associated with Copland's music is partly due to orchestration. The technique employed by Copland is the soloistic treatment of instruments. There is also very little doubling except for emphasis or color. The transparent texture is most prevalent in the *Short Symphony*.

There are also instances where the composer uses only a portion of the orchestra for an entire movement. This effect can be seen in the first movement of the *First Symphony*. The effect changes the texture from that of a full orchestra to that of a chamber orchestra.

The composer uses many orchestral effects. In one particular instance, the composer uses three effects simultaneously. This phenomenon can be seen in the first movement of the *Second Symphony*.

An expanded percussion section is employed in the *Dance Symphony*, *First Symphony*, and *Third Symphony*. The percussion section provides many colors from which the composer can choose for experimentation.

In a course on orchestration, the thin texture associated with Copland music would serve as excellent material for study.

Value of These Symphonies to a Young Composer

Copland's symphonies can serve as resource material for the young composer. The symphonies can supply the student with information regarding Copland's compositional process, as well as his manipulation of the elements of music. The symphonies may also provide musical possibilities to stimulate the student's musical thought. A study of Copland's symphonies and works by other composers can only lead to the broadening of the student's skills. Most importantly, the symphonies will furnish the students with new ideas and dimensions which can be explored in their writings. When asked if he felt the study of his symphonies could be helpful to a theory or composition student, Copland remarked:

> I certainly do. Any composer's works
> which the composer himself feels is logi-
> cally constructed, well varied, and
> rhythmically interesting, he [the composer]
> would normally think that the younger com-
> poser ought to be able to profit by a
> close study of what I have done. He [the
> composer] might be mistaken; but it is the
> normal reaction that a composer would have.[2]

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[2]Statement by Aaron Copland, composer, in a personal interview, Peekskill, New York, July 15, 1981.

CHAPTER IX
SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

The major purpose of this study was to provide a theoretical analysis of the Copland symphonies. The study investigated tonality, thematic material, formal design, rhythm, and orchestration. A comparison of these elements was made to show the similarities and differences among the symphonies, and the stylistic traits which are common to all.

Aaron Copland is one of the most important composers in American music. His music is distinctively American with regard to rhythm. The composer's use of jazz, coupled with his transparent texture, has a distinctive sound that is recognized as his own.

A majority of Copland's melodies are diatonic, and do not span more than an octave. Chromaticism is found in a few instances. His melodies range from short motives to long, lyrical themes. The composer's most often used melodic devices are *stretto* and imitation.

Polyharmonies, polytonality, and clusters are found in the symphonies. In rare instances, Copland uses triads, and seventh chords. In constructing his chords, Copland on some occasions omits tones. The third of the chord is the tone

most often omitted. He also uses intervals of a fourth, fifth, and octave to create an open or transparent sound. There is also an abundant use of counterpoint throughout the symphonies. This is evident through the consistent use of several melodic lines interacting independently. Such melodic devices as *stretto*, imitation, and fugato, reinforce the counterpoint idea.

Rhythmically, the composer employs such devices as syncopation, frequent changes of meter, asymmetrical rhythms, ostinatos, and polyrhythm. The polyrhythms and syncopation are often achieved through shifting accents.

Copland's forms are usually based on some traditional design, usually the *sonata-allegro* format. On three occasions, the composer does use free form. All of the symphonies adhere to the cyclic principle of structural design. Although Copland does use classical forms, the tonal centers do not follow any traditional format.

With regard to orchestration and instrumentation, Copland's thin texture can be attributed to the soloistic treatment of instruments, incomplete chord structure, rare doubling, and the constant use of intervals of a fourth, fifth, and octave. Three of the symphonies use an enlarged percussion section. One uses no percussion.

The findings indicate that Copland's music is neo-classic with regard to melody and formal design. The rhythm and harmony are twentieth-century in style.

The symphonies can serve as resource material in the teaching of music theory and composition. Copland's style and technique are examples of twentieth-century musical practice and are, therefore, relevant in teaching twentieth-century music. The author recommends that the symphonies be used in music curricula of higher education dealing with harmony, form and analysis, composition, counterpoint, and orchestration as significant examples of twentieth-century stylistic practice.

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BIOGRAPHICAL SKETCH

Quincy Charles Hilliard was born in Starkville, Mississippi, on September 22, 1954. He graduated from Starkville High School in 1972, and attended Mississippi State University. Mr. Hilliard graduated from Mississippi State University in 1975 with a Bachelor of Science degree in music education. He receive his master's degree from Arkansas State University in music education in 1977. While at Arkansas State, Mr. Hilliard studied composition with Jared Spears for two years and held a graduate teaching assistantship in music theory.

Upon completion of his master's degree, he taught in the Memphis City School system in Memphis, Tennessee, for two years. His job included director of bands at White Station Junior and Senior High School from 1977 to 1979. Mr. Hilliard began his doctoral studies at the University of Florida in the summer of 1979. While working on his degree, he directed the University of Florida Jazz Band III (1979-80) and the University of Florida Jazz Band II (1980-81). During the 1981 and 1982 school year, Mr. Hilliard was the assistant band director at North Marion High School in Sparr,

Florida. From 1982 to 1984, he held a graduate teaching assistantship in music theory at the University of Florida while completing his dissertation. While at the University of Florida, his composition teacher was Richard Bowles. Mr. Hilliard has served as adjudicator, clinician, and guest conductor at several colleges and high schools throughout the state of Florida. He also has several publications to his credit. Among the publications are articles which have appeared in the *American Music Teacher*, *School Musician*, and the *Tennessee Musician*. Mr. Hilliard also has published two band works--*Furioso* and *Crestwood Overture*. His professional goal is to teach music theory and composition on the college level and to continue writing original compositions and articles for scholarly dissemination.
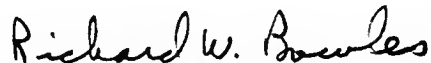
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William Hedges, Chairman
Professor of Instructional
Leadership and Support

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

Edward Troupin, Co-chairman
Professor of Music

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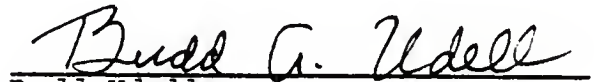
Richard Bowles
Professor of Music

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I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

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This dissertation was submitted to the Graduate Faculty of the Division of Curriculum and Instruction in the College of Education and to the Graduate School, and was accepted as partial fulfillment of the requirements for the degree of Doctor of Philosophy.

April, 1984

Dean for Graduate Studies and
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